Autour de moi

Teacher's Manual



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BONJOUR CANADA!

Autour de moi

Note Regarding Changes in the Second Printing of Ensemble 1 Materials:

The comma, period and space convention for numbers and currency designations employed in the second printing of this Manual and related student materials reflects recently established Canadian usage. Students using the first printing of the materials may need to be shown the changes in order to avoid confusion between the two printings.

Changes have been made in Exercises 11, 18, 19, and Excursion 2.

BONJOUR CANADA!

Ensemble 1

Autour de moi

Teacher's Manual

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Part One

Principles and Methodology

Introduction

Bonjour Canada! is the umbrella title for the elementary segment of an ongoing French-Second-Language series. The intermediate and senior segments will have their own titles, but the three levels will constitute a coordinated FSL program from the elementary through to the senior grades.

Objectives of *Bonjour Canada!*

Bonjour Canada! has been undertaken with the following major objectives in mind:

1. *To promote interest-motivated communication which will be relevant to the students' experience from the first day of the program.*

   Bonjour Canada! presents theme-oriented contexts for personalization and exploitation rather than prescriptive contexts for verbatim reproduction. Each theme-centered unit in *Bonjour Canada!* is published as an *Ensemble* comprising several *Étapes* and providing variety in formats, language levels, viewpoints, skill emphasis and appeal.

2. *To use language meaningfully throughout the process of teaching language skills and concepts.*

   The principle that language is a means to an end must, in our view, be demonstrated in every possible language-learning experience. Both presentation and exercise contexts have been designed to respect this principle.

3. *To accommodate different styles of learning, and to provide for teacher-centered and group-centered teaching and learning situations.*

   Although listening and speaking are stressed in the junior program, *Bonjour Canada!* adopts the premise that a balanced four-skill approach to FSL teaching and learning is essential from the beginning in order to accommodate differences in learning and teaching styles. Reading in the early *Ensembles* of the junior program is essentially recognition reading of language which has been pre-taught in listening and speaking contexts. Some of the basic decoding skills of reading are systematically introduced as part of a gradual process which will, in time, shift the emphasis in reading toward decoding, and away from recognition.

   The workbooks for the junior program feature exercises and pencil activities which are designed to support the listening, speaking and reading program.

Writing as a means of communication in French is minimal in the junior program.

4. *To respect the need of teachers and students to exercise considerable freedom and creativity in the implementation of a published FSL program.*

Bonjour Canada!, with its variety of resource contexts and its limited emphasis on prescriptive content, provides a sequential program of FSL studies which allows for continuous, planned progress without imposing undue restrictions upon teaching or learning strategies, skill emphasis, vocabulary development, grade/level coordination or rate of coverage.

By carefully controlling the minimum core vocabulary, language patterns and language concepts introduced at each level, by incorporating reviews of these prerequisite items at appropriate points in subsequent levels, and by providing a considerable number of optional, reward activities, *Bonjour Canada!* avoids many of the disadvantages of rigidly structured, totally sequential programs, and facilitates programming for special ability groups and for students transferring into *Bonjour Canada!*

The *Ensemble* concept allows for flexible programming without creating problems of textbook supply and demand, and without imposing the tension and pressure of having to "cover" too much material in a school year.

Programming *Bonjour Canada!*

1. TARGET STARTING POINT

The *Bonjour Canada!* series is most effective when it is begun with students between the ages of eight and ten. In most school systems it will constitute a three- to four-year program. It is designed for FSL beginners, but may be adapted by teachers or administrators for use with students who have had some French in the primary grades.

2. PROGRAM/GRADE COORDINATION AND RATES OF COVERAGE

The rate of coverage of *Bonjour Canada!* will be determined by several factors: a) the length and frequency of periods devoted to FSL; b) the age and competence of the students; c) the policy of the system or of the individual teacher regarding minimum/maximum exploitation of the program content (e.g. core program only/core plus optional exercises, projects and activities).

An average group with twenty to thirty minutes of French per day is able to complete from two to three *Ensembles* in a school year. However, since the length of *Ensembles* is not uniform, rates of coverage will vary from one *Ensemble* to another.

Beyond the language skills

Bonjour Canada! considers the learning of French an integral part of the school curriculum, and treats the second language as a means of perceiving and expressing information which is relevant to the students' personal and academic life.

Every possible context in *Bonjour Canada!* has been designed to ensure that communication of the *intended* meaning will be essential to correct linguistic performance. The purely mechanical manipulation of language has been virtually eliminated.

The student of *Bonjour Canada!* will learn to use French as a means of perceiving and expressing the kinds of information about himself/herself and others which would be appropriate to informal discussions in his/her own language. The focus is on the student and on his/her personal relationships with family and friends rather than upon the fictitious characters whose presence is inevitable in published materials.

Bonjour Canada! also draws upon other subject areas in the curriculum as sources of information and interest. For example: *Ensemble 2* treats mathematical operations, practical problem-solving, graph work and simple geometric concepts; *Ensemble 3* involves map reading and the use of intercity distance tables. These serve to provide a double-faceted learning experience—students consolidate and/or expand their knowledge of the curriculum subject while developing their French language skills. The intention is *not* to replace any part of the course of studies in another subject area, but rather to extend the breadth of material covered in FSL studies by including subject matter interesting and relevant to the students' day-to-day experience.

Problem-solving, logical thinking, observation, interpretation, evaluation, cultural appreciation, independent work habits, cooperation and respect for others—these are some of the intellectual and social skills *Bonjour Canada!* is committed to foster.

Bonjour Canada! asks for more than mere linguistic performance. By offering each student the opportunity to express his/her personal thoughts and feelings, to demonstrate knowledge and abilities in areas other than second-language mastery, and to develop topics of special interest beyond the limits of the minimum core program, it respects the student's need for intellectual stimulation and his/her right to function as an individual.

Components, Resources and Conventions

Bonjour Canada! consists of a series of theme-oriented *Ensembles*.

1. PHYSICAL COMPONENTS

The physical components of an *Ensemble* are:

a) a student's textbook,
b) a student's workbook,
c) one or more audio tapes (tapescripts in *Teaching Notes*),
d) external visuals (see *External Visuals*, p. 47),
e) a teacher's manual.

2. PEDAGOGICAL COMPONENTS

The pedagogical components of each theme-oriented *Ensemble* are:

a) a number of *Étapes* (sub-themes),
b) a number of *Phases* (linguistic units within *Étapes*).

The pedagogical components of each *Phase* are:

a) a Presentation context identified by a dark line frame in the student's textbook;
b) a number of sequentially numbered oral and written *Exercices* in the textbook, workbook, and/or on tape;
c) one or more diagrammatic representations of language rules (in some of the *Phases*), identified by the title *Observation* and framed in a light coloured line;
d) one or more optional, reward projects or activities entitled *Excursion* in the textbook or workbook.

3. OTHER RESOURCES

a) Program analysis tables for *Ensembles, Étapes* and *Phases*

To assist teachers and parents in analyzing the content and development of the program, three analysis tables are provided in both the student's textbook and the teacher's manual:

i) *Contenu linguistique* for each *Phase:*
   —a list of the featured structures,
   —a list of the *Observations* (language concepts),
   —a list of the new vocabulary.

ii) *Contenu pédagogique* for each *Phase:*
   —a list of all exercises with a short pedagogical description of the

primary function of each,
- a cross-reference for each exercise indicating its occurrence in the textbook and/or workbook and/or on tape.

iii) *Contenu éducatif* for each *Phase*:
- identification of general and/or specific educational content associated with other curriculum areas, or with the students' personal life.

A survey of the *Contenu linguistique* tables in the student's textbook or teacher's manual provides a comprehensive view of the language elements and concepts featured in an entire *Ensemble*.

The *Contenu pédagogique*, with its cross-references to *Livre, Cahier*, and *Bande*, serves not only to identify the pedagogical content and nature of each exercise, but also to specify the language skills featured in that exercise, i.e. *Livre* (reading and speaking), *Cahier* (reading, writing or pencil work, and speaking), *Bande* (listening or listening and speaking), *Bande* and *Cahier* (listening and writing or pencil work), *Bande* and *Livre* (listening, reading or observing, and speaking).

The *Contenu éducatif* provides the teacher with a survey of the cross-curriculum development within the *Ensemble* or the potential for personalization, and serves as a reminder that the educational aims of *Bonjour Canada!* are not exclusively linguistic.

b) Glossary

To provide students with a resource for individual or group work, the student's textbook contains a French-English glossary of all the vocabulary presented in *Ensemble 1*.

Students should be taught to use the glossary effectively. Gender symbols, the significance of bracketed endings or words, the reason for the commas in items such as *le*, *la*, *les*, and the listing of infinitives rather than specific verb forms should be explained as the need arises.

4. SPECIAL CONVENTIONS

a) Exercise numbering and cross-reference symbols

All exercises within an *Ensemble* are listed and numbered sequentially in the student's textbook whether they appear in the *Livre, Cahier* or on the *Bande*. The numerical sequence of exercises suggests their pedagogical progression in terms of coordination and challenge. However, this does not imply that all students must do all the exercises or that the order of exercises must be rigidly observed.

For easy identification, the following symbols have been adopted in the student's textbook: A "pencil" symbol () in the margin of the textbook indicates exercises found in the *Cahier*. Such exercises are labelled *Écrivez* and are cross-referenced to the appropriate workbook page. A "tape reel" symbol () in the textbook margin indicates recorded presentation contexts and exercises. If the exercise requires only listening

and/or speaking, the textbook instruction is *Écoutez* or *Lisez*. If a recorded exercise is to be used within a reading context or with reference to an illustration, the "tape reel" symbol appears in the margin and the body of the exercise is provided in the textbook. A "pencil and tape reel" symbol () in the margin indicates that the recorded exercise is to be used in conjunction with the workbook, and is therefore labelled *Écrivez* and cross-referenced to the *Cahier*.

For some exercises, games and *Excursions*, the exercise number is shown within a coloured starburst (). This convention identifies certain optional components that are particularly challenging.

b) *Vous / tu* forms in instructions

For exercises in the student's textbook which are addressed to the full class or to groups, the instructions use the *vous* (plural) form. However, where an individual student is required to initiate performance of an exercise, the *tu* form is used.

The workbook, however, uses the *tu* form to address the student since written work is generally an individual assignment, and the *tu* form is appropriate for a student in the junior age group.

The *tu / vous* convention need not be explained to the students at this point in the program unless it is questioned.

c) The star / triangle convention and personalization

Many of the exercises, games and oral performance activities in *Bonjour Canada!* assume the participation of two or more speakers, and are designed for personalization and creative expression rather than for role memorization. A name is seldom assigned to a speaker, so that the performing students may use their own names or any name of their choice. Therefore, roles are designated simply by symbols (▲ , ★ , ■ , ● , ⧫). The star and triangle are used for two-part exchanges. Other geometric symbols are used, as required, to designate additional roles. This convention applies in the workbook and in the textbook.

General Methodology

1. SKILL PRIORITIES

The teaching and learning of every new language element or concept in *Bonjour Canada!* should be, above all, an aural-oral experience. There will usually be a recognition reading experience at some point in the teaching-learning process; there may be a pencil activity, or a combined

listening-reading or listening-writing exercise, but the teacher should provide the initial aural-oral presentation and practice, and should keep in mind throughout the entire teaching-learning process that the students' aural-oral performance is the most important measure of their achievement.

2. PLANNING AHEAD

Since *Bonjour Canada!* is designed for personalization, the enjoyment of an *Ensemble* will largely depend on the availability of auxiliary resources at the right time. Planning ahead, with the students' help, will contribute to interest and ensure that teachers and students derive the maximum pleasure and achievement from the program.

For example, *Ensemble 1, Autour de moi*, will require some advance preparation by both teacher and students. If the teacher and students are to discuss members of their own families, photographs or drawings will be needed, and miscellaneous supplies (construction paper, glue, coloured markers, etc.) will be required for mounting pictures for display and making albums.

Before beginning an *Ensemble*, the teacher should be thoroughly familiar with the content of the entire *Ensemble* and with the related Teaching Notes, and should list the supplies and materials which may have to be collected or prepared several days, or even weeks, in advance of their use. Wherever possible, patterns for do-it-yourself materials are provided in the workbook or teacher's manual.

3. TEACHING-LEARNING STRATEGIES

a) Teacher-centered / Student-centered

Bonjour Canada! provides teaching and learning materials suited to both teacher-centered and group-centered activities. The methodology and teaching notes suggest certain approaches to particular components, but it is left to the teacher to adopt the combination of teaching-learning strategies which is best suited to his/her personal preferences and to the needs and interests of the students.

Teachers of French as a second language who may be accustomed to teacher-centered methods could be reluctant to introduce student-centered strategies in the belief that, without constant monitoring, students' errors will go undetected and uncorrected. To a degree this is true, and may be considered by some to be sufficient reason for adhering exclusively to a teacher-centered method. However, teachers who accept the basic philosophy of *Bonjour Canada!*—that French should be presented as a tool to be used for communication in meaningful, real situations—will recognize that errors are less of an impediment to communication than silence, and that some teacher-centered methods do impose silence or mindless, mechanical unison work upon the majority of students for the better part of many teaching periods.

This is not to advocate a precipitous leap into total individualization or a fanatical preoccupation with group-work materials, strategies and related administrative complexities. *Bonjour Canada!* is not a do-it-yourself program which can be assigned to students as a self-teaching package. It assumes that the teacher will play the traditional role of presenter and monitor of student performance, especially for the introduction of new material, and in the execution of any language-learning activities which he/she may select for total class execution. It also assumes, however, that many of the practice routines will be assigned to students working alone, in pairs or in small groups with only incidental monitoring of performance by the teacher.

Thoughtful planning and gradual, systematic training of students in the execution of student-centered activities eliminate many of the potential hazards in this teaching and learning method. Since the primary objective is a more effective use of time, caution must be exercised in assessing time expenditures in terms of potential returns. For example, there would be no justification in spending four minutes organizing groups for a two-minute exercise, and it would be wasteful to ask students to work with a partner if that directive led to time-consuming arguments as to who would work with whom, or questions as to what the partners were supposed to do. Such potential time-wasting and distressing situations should be anticipated and avoided by establishing standard groupings, routines and procedures for group work, and by ensuring that the terms of reference for the assignment are clearly understood before the work begins.

Student-centered use of textual and recorded materials is intended only for the practice phase of the learning process. The initial presentation and the testing phases are teacher-directed.

b) Teaching-learning the various skills

INITIAL ORAL PRACTICE

Directly after the teacher has presented new material for aural comprehension, the initial practice phase of the lesson begins. In this phase, teacher and students are working in an aural-oral situation, usually without reference to the textbook. Since this is a person-to-person language experience, the potential for personalization should be fully exploited. New language elements and themes should be presented in meaningful, relevant contexts. Students should rarely be called upon to perform purely mechanical language exercises. For example, model-repetition is meaningless unless it involves an operation such as selecting from a list of given models the one which is appropriate to a specific context. If model-repetition drill is necessary, the model should be presented in a formula which requires the student to make a choice based on meaning, or to repeat the model in a context which requires him/her to demonstrate an awareness of meaning. For example, to drill *Je m'appelle . . . / Tu t'appelles . . .*, a round robin routine such as the following would ensure meaningful performance:

Student A: *Bonjour, je m'appelle (own name).*
Comment est-ce que tu t'appelles?

Student B: *Je m'appelle (own name).*
(To Student C) *Comment est-ce que tu t'appelles?*

There is no doubt that adherence to the principles of relevance, personalization and meaningful communication imposes demands upon the time and ingenuity of the teacher. On the other hand, there is also no doubt that mechanical, irrelevant language experiences produce poor results, boredom, discipline problems and drop-outs from second-language programs.

The environment and physical resources of the average classroom provide a ready-made setting for only one theme—"Our Classroom." Clearly then, when topics such as "my" family, highway travel, animals, birthday parties, shopping or festivities become the subjects of discussion and activities, the basic resources of the classroom will be inadequate. Simulation becomes the key to meaningful expression in the classroom environment. The use of models, pictures, costumes, hand props, signs, sound effects and even improvised stage sets greatly contributes to effective simulation.

The ultimate objective of the French program should not be to teach students to understand, say, read and write what they find in the texts and on the tapes, but to prepare them to use these resources as the basic tools of communication for understanding and for expressing themselves in French whenever they may have the opportunity to do so in real life. The use of the textual materials is, therefore, intended only as an essential, intermediate step in the three-step learning process:

1. Teacher-directed presentation and personalization.
2. Text-directed consolidation and personalization.
3. Practice in real-life situations.

With this objective in mind, the teacher will encourage students to express their own thoughts and feelings about the theme under study, and to expand upon the theme as their personal experiences and interests may suggest. These kinds of personalization may require some additions to the core vocabulary of the program, but this is the essence of relevance and must therefore result in real interest and heightened motivation.

In summary, the presentation and initial practice of new material should be planned with the particular group of learners in mind. It is not usually difficult to identify the linguistic challenges of a new lesson, but the real questions will be: What do these students already know about this theme? How can I bring their knowledge and interests into this lesson? Could I provide other oral exercises or activities to ensure that the students will be saying something which will be relevant and meaningful to them as they practise this new material? What visuals will I need for my presentation? What auxiliary materials will the students need for their group practice routines?

To ensure comprehension, the following considerations should be kept in mind when planning presentations of new language elements or concepts:

1. *Could the meaning of this word, statement or concept be communicated by association with a concrete object or a picture?* If so, will one visual convey the intended meaning?

2. *Could this concept be communicated by a physical demonstration?* If so, is it necessary to establish a situational context or to use costume effects or hand props to complement my demonstration? Could my actions be misinterpreted? How could I make the intended meaning clear and specific?

3. *Must I assume a different identity in order to make this concept meaningful?* For example, role-playing is essential where the teacher must model statements which are not conceivably relevant to himself/herself: *Je suis un garçon / une fille.* How shall I establish my assumed identity: name tag? / picture mask? / costume? / puppet?

4. *Could the meaning of this concept be best demonstrated by written examples or diagrammatic devices?* If so, is the language to be used in the examples already known? Have I designed my written presentation so that it will make a clear and logical visual impression? Have I used diagrammatic devices consistently (e.g. boxed verbs, circled nouns, underlined pronouns, etc.) so that my graphic conventions will become familiar to the students? Have I excluded all irrelevant difficulties from this demonstration?

5. *Would the use of English be justified in this presentation?* Have I considered all possible alternatives which would eliminate the need for English? Would the use of English in this situation be compatible with my basic philosophy of second-language teaching? Would this use of English set an undesirable example for my students? Is the information which would be presented in English absolutely essential to this lesson?

Note: *Bonjour Canada!* uses English for the recorded instructions on the tapes in the early *Ensembles* of the program since these instructions are essential to effective use of the recorded exercises, and, at this stage in the program, the students' second-language comprehension skills are not sufficiently developed to permit the use of French. Teachers who would prefer to avoid English, even in this context, should give the appropriate instructions in French and bypass the recorded instructions on the tapes.

Recorded instructions in French are introduced progressively as the students' linguistic competence develops.

RECOGNITION READING

In the junior program recognition reading contexts in the textbook are intended for use as an oral core support device, but not for teaching the decoding skills of reading. It is therefore essential that the aural-oral presentation of new language patterns and vocabulary precede the recognition reading experience. These new language elements are identified for the teacher in the *Contenu linguistique* in the student's textbook and the teacher's manual, and the teaching notes in the manual provide suggestions for the teacher's aural-oral introduction of new material.

As the role of recognition reading is to provide textual resources and reference materials to support aural-oral work in both teacher-centered and student-centered situations, every effort has been made to contribute to comprehension of the printed texts through the use of visual aids and models in both the textbook and the workbook. Models have been provided to illustrate, rather than explain, the procedures for carrying out oral and written activities. Since it was considered desirable to avoid the use of English instructions in the student's materials, it has been left to the teacher to supply any instructions considered necessary to complement the directives and models in the textbook and workbook.

READING: DECODING SKILLS

Recognition reading is a continuous feature of the junior program. However, as early as the first *Ensemble* the systematic presentation of decoding skills is begun in special lessons and exercises entitled *Graphie* and is developed throughout subsequent *Ensembles* until all the common FSL reading difficulties have been treated.

LISTENING SKILLS

In the *Bonjour Canada!* program, tape recordings are designed to avoid the monotony and artificiality of conventional pattern drills. They serve not only to develop auditory discrimination, listening comprehension, oral production and oral reading skills, but also to provide an extra dimension of realism and enjoyment. Some recordings are tied directly to corresponding components in the student's textbook or workbook where they are, in some cases, complemented by illustrations. Others have been presented in a game format to encourage lively participation and repeated use. Some are intended for use by the teacher during the initial aural-oral presentation of new material; others are coordinated with follow-up activities in the textbook or workbook, and still others are included for optional use. Most recordings are suited for use not only in teacher-centered lessons, but also by individuals or groups working on their own.

WRITING SKILLS

Writing in *Bonjour Canada!* is better described as "pencil activity" since the objective is to use the writing experience primarily as a means of confirming or consolidating the listening, speaking, recognition reading and decoding skills.

For each *Ensemble*, the student's textbook is complemented by a workbook. The functions of the workbook are: a) to accommodate the written

style of learning, b) to isolate specific language items for intensive study, c) to ensure participation by all students in certain language activities, d) to provide diagnostic devices for assessing mastery of specific language elements and concepts, and e) to provide meaningful learning activities for student-centered assignments.

Workbook components include: a) exercises to be used in conjunction with recordings (e.g. auditory discrimination and listening comprehension exercises), b) exercises to support lessons on reading skills (e.g. *Graphie* exercises), c) pencil activities featuring recognition reading and comprehension, d) written exercises to confirm mastery of certain language concepts, and e) pencil games and resource materials for *Excursions* (optional reward projects and activities).

c) Textual resources and related strategies

The *Bonjour Canada!* materials have been designed to lend themselves to both teacher-centered and student-centered teaching-learning strategies.

PRESENTATIONS

Each *Phase* begins with a simple recognition reading context designed for use as a follow-up to the teacher's initial aural-oral presentation of new language elements and concepts.

The tape reel symbol shown with a presentation context in the student's textbook indicates that that context has been recorded. This applies whenever the form and content of the presentation context permit. When the "Presentation" is in a conversational format, the speeches are read as dramatizations. These recorded "Presentations" provide for an optional listening-reading experience to precede aural recognition reading by the students. Teachers may also find it helpful to use the recorded presentation contexts as a reference model for any concerns they may have regarding their own oral skills.

Recorded presentations may be used, at the teacher's discretion, in a variety of ways: as a pre-reading experience, as an aural support for recognition reading, as a model-repetition resource for pronunciation problems, as a remedial aid or as a self-help device for students who have missed the introductory lesson on a presentation context.

After the teacher's initial aural-oral presentation and the recorded listening-reading activity have been completed, the presentation context should be read aloud and discussed, under the teacher's supervision, to ensure comprehension and correct oral production. Thereafter, the "Presentations" serve as a reference for the individual student who wishes to recall a forgotten item of vocabulary or structure. Most "Presentations" are illustrated to provide significant clues to meaning.

OBSERVATIONS

To support the teaching of selected linguistic and grammatical concepts, certain *Phases* include *Observations* and related exercises which provide for a cognitive approach to particular aspects of language behaviour. *Bonjour Canada!* subscribes to the theory that some linguistic principles

are best mastered through intensive practice, while others may be more effectively assimilated if supported by analysis and pattern perception. Therefore, the choice and scope of concepts treated in the *Observation* lessons has been governed by considerations of the nature of the concept, and its significance at that particular stage in the students' language development.

The teaching notes in the Teacher's Manual provide suggestions for the teacher's initial presentation of *Observation* lessons. The textbook presentation should also be discussed in class to ensure that it will serve the individual student who may wish to use it as a reference resource during the performance of related exercises or for subsequent recall of a forgotten principle.

ACTIVITIES

1. Textbook exercises

Exercises which require oral reading with completions or manipulations are most frequently labelled *Complétez* or *Faites des phrases*. In the *Complétez* type of exercise, the students are expected to provide the missing elements, represented by shaded boxes, in the printed sentences. (**Note**: Students should be instructed *NOT* to write in these boxes.) In certain *Complétez* sentences there is a separate box to represent each of the missing words. In others, a longer box is used to suggest that the missing segment may be a group of words or even a complete sentence. In *Faites des phrases* exercises, certain elements within the sentence pattern are grouped in option boxes so that each student may create a meaningful, linguistically correct sentence which will be different from those created by other students. These two types of exercises lend themselves to student-centered follow-up routines in which students work together in pairs or in small groups to prepare for an informal, oral test on an assigned exercise.

Exercises entitled *Lisez* are intended exclusively for oral reading, and are usually complemented by a tape recording to ensure correct pronunciation. In most *Lisez* exercises the student is expected to read the sentence *before* hearing the recorded model. Thus, the model serves as a checking device for the student's performance. He/She must then repeat the utterance once more *after* the recorded model. At the teacher's discretion, individual students or small groups may be allowed to use the recorded *Lisez* exercises, along with their textbooks, for review or remedial work. However, since these exercises are usually very short, it is suggested that several recorded exercises be included in each assignment in order to justify the time required to set up the equipment.

2. Recorded exercises

Exercises which feature only the listening and speaking skills are frequently based upon an illustration which provides the visual information essential to a meaningful response. It is suggested that such exercises be monitored by the teacher or a competent assistant to ensure that the oral responses are correct with respect to both information and linguistic performance. These exercises are not, therefore, recommended

for unsupervised student assignments, except when used for review or remedial purposes.

3. Workbook exercises

Listening comprehension exercises are usually used in conjunction with the workbook where the student demonstrates comprehension by checking one of several printed options. Such exercises may be performed by the students working alone or in groups, but tests based on this type of exercise should be teacher-centered.

Most of the remaining workbook exercises are designed primarily for use by the individual student during the "writing" phase of the lesson. However, in the pre-writing and checking phases of workbook activities, there are many opportunities for oral reading and oral expression. At this stage, students may be permitted to work in pairs or in small groups to prepare exercises orally. At the teacher's discretion, a master answer sheet may be provided to individuals or groups as a checking reference for certain workbook exercises.

4. Excursions

A wide variety of optional projects and activities is included in each *Ensemble*. The *Excursions* are numbered sequentially throughout the *Ensemble*, and each is entered by number and title at the end of the appropriate *Phase* in the student's textbook. In most cases the *Excursion* entry in the textbook is cross-referenced to the appropriate page in the workbook.

Most of these optional projects should be introduced and loosely supervised by the teacher. Several require special materials and equipment such as construction paper, scissors, paste, etc.

Excursion projects provide an ever-growing supply of reward activities and classroom resources (e.g. games) which may be reused or adapted for use with other language elements and/or concepts in subsequent *Phases, Étapes* or *Ensembles*.

Excursion activities are particularly suited to student-centered strategies. Some are more appropriate for use by individual students (e.g. family albums or crossword puzzles), but even crossword puzzles may be undertaken by partners or small groups. Others require the participation of two or more students (e.g. the game *Riche ou pauvre?*). Research projects such as checking French names in the local telephone directory, or culture quizzes such as *Qui sont ces personnes célèbres?* may be both student-centered and family-oriented since they invite the interest and participation of parents or other family members.

The obvious student-centered use of *Excursions* is as reward activities for those students who earn time for special projects by achieving success in core activities before the majority of their classmates. This, however, should not be the exclusive function of *Excursions*. The average and slow student should have the opportunity to enjoy these optional activities as well. Reward, enjoyment and the appeal to special interests are perhaps even more important to the slow student who may have a greater need for motivation than does the high achiever.

Teachers should attempt to involve most students in several *Excursion* projects in each *Ensemble*, either at the designated points in the

Étapes or at a later date. However, not all students in a class need be expected to undertake any particular *Excursion*. The final choice should be the student's, regardless of his/her ability.

d) Teaching and learning in activity centers

Using the analysis of textual resources and related strategies as a basis, teachers should have no difficulty incorporating various student-centered activities into most of their daily lesson plans: a few minutes of partner practice on a particular exercise, a student-directed classroom routine, a familiar game, ten minutes for a selected group to work on their *Excursion* project while the rest of the class goes on with the core program, etc.

Once the students have had sufficient basic training in the use of their textual materials, and in the disciplines required for independent work—alone, in pairs, or in small groups—certain periods may be devoted entirely to student-centered activities. Eventually, a whole *Étape* may be programmed for student-centered teaching and learning.

Student-centered FSL periods require *more* rather than *less* teacher planning, but when well organized, they serve many purposes: a) they free the teacher for oral testing or consulting with individual students; b) they train students in efficient, responsible work habits; c) they make it possible to assign appropriate work to groups of students with particular needs; d) they develop leadership qualities in competent students; e) they maximize student participation in FSL teaching-learning activities; f) they promote self-reliance, awareness of performance standards, and self-evaluation.

BASIC PLANNING FOR ACTIVITY CENTERS

Basic planning for an activity-centered period involves: a) listing the names of the students who will be assigned to each group; b) preparing assignments and appropriate materials for each group; c) breaking the teaching period into suitable time blocks (e.g. three 10-minute segments in a 30-minute period); d) establishing a seating plan for activity centers; e) determining the rotation system to be observed by the groups (if rotation is required).

The length of the period, the students' maturity and competence, and the class size are factors which will affect the number and size of the groups to be organized. The workloads represented by the various group assignments will determine the time allocation for each activity.

Grouping students for activity centers

The assignment of students to particular groups requires careful consideration. In most cases it is advisable to mix abilities in each group, so that each will include one or more competent members who will be able to assist weaker students.

Interpersonal compatibility within a group is also desirable. Friends who work well together should be allowed to participate in the same group. Personality conflicts within groups should be observed and resolved in the best interests of the individuals involved—if possible by mediation and compromise, if not, then by assigning the antagonists to different groups.

The membership of all groups should be changed from time to time to ensure a wide range of student interaction, and to avoid the development of individual role-fixing within a group. On occasion, it may be advisable to allow the students to participate in determining the membership of groups.

PREPARING GROUP ASSIGNMENTS FOR ACTIVITY CENTERS

Before deciding on the division of time for group activities, it is essential to consider the nature of the activity assignment for each group. If the assignments are not reasonably balanced in length, administrative problems are inevitable. One group may complete its work before the others, and unless these students have a specific, supplementary assignment, their time will be wasted, and discipline may suffer. "Special Activities" (e.g. *Excursions*) should be provided as supplementary assignments.

Assignments for activity centers should feature objectives, formats and routines which are already familiar to the students. During the training period for group work, each Activity Center Assignment should be presented by the teacher and discussed with the students. The appropriate routines should be demonstrated as required.

SAMPLE ASSIGNMENTS FOR ACTIVITY CENTERS

The following three sample assignments would be appropriate for an activity-centered period toward the end of *Phase A, Cinquième étape, Ensemble 1.*

Activity Center A

Exercice 70, p. 55 (Livre)

The teacher explains and demonstrates as required:

1. the rotation system to be observed for questions and answers;
2. that group members should help one another by prompting or correcting errors;
3. that the exercise should be redone several times with each group member giving a different question or answer each time;
4. that the teacher will test their performance of the exercise at the end of the session or at another specified time;
5. that, if this exercise is completed before the other groups have finished their work, this group should proceed to a particular review assignment or to a familiar game which requires no further explanation.

Activity Center B

Exercice 72 A & B, p. 52 (Cahier)

The teacher explains and demonstrates as required:

1. how to do Part A of the exercise, making sure that the model is understood, perhaps by doing #1 orally;
2. that the exercise should be done orally at least twice, with group members taking turns and checking each other to ensure that each sentence is both true and correct;
3. how to do Part B of the exercise orally (as for Part A);

4. that all group members should then do Parts A and B in their own workbooks, checking spelling or meaning in their books or with other group members if they wish;
5. that the teacher will check both their oral reading of certain sentences in the exercise and also their written work;
6. that they should proceed to a specified, review game or activity if they finish before the other two groups.

Activity Center C

Excursion 13, p. 54 (Cahier)

The teacher explains and demonstrates as required:

1. how the rhymes are completed in the model, noting the clues provided by the illustration, the arrows pairing rhyming lines, and the importance of both rhyme and meaning (see Teaching Notes for *Excursion 13*);
2. how to do #1 orally;
3. that they should read and complete each stanza orally, taking turns and helping each other if necessary;
4. that stanzas with stars and triangles should be read by two people, each taking a role;
5. that each member of the group should then complete the stanzas in writing in his/her own workbook, using the vocabulary resource list in the workbook to check spelling;
6. that this *Excursion* will be corrected by the whole class when all three groups have completed it;
7. that they should proceed to a specified review game or activity if they finish their assignment before the other two groups.

Testing

1. PHILOSOPHY AND PRINCIPLES

If testing is to provide a fair evaluation of the students' achievement, it must measure quantitatively and qualitatively what they have learned. The testing program must reflect the total amount of material selected for testing, the total amount of time spent in teaching and learning that material, the teaching-learning priorities given to particular language elements and concepts, and the skill areas in which they have been featured, as well as the physical formats and classroom routines used in the teaching-learning process.

A fair test is one which is designed and marked to give all participating students the opportunity to demonstrate a balanced cross-section of the knowledge and skills acquired in the course of their preparation for that test.

Since the stated objectives of *Bonjour Canada!* include relevant, interest-motivated communication, meaningful and personalized use of language, accommodation of different styles of learning, provision for freedom and creativity, and "core plus" materials, it would be illogical for *Bonjour Canada!* to propose a rigid, prescriptive testing program.

With these considerations in mind, we offer the following suggestions and examples to serve merely as guidelines and models for the development of testing materials and procedures to meet particular needs.

2. COMMUNICATIVE COMPETENCE AND LINGUISTIC COMPETENCE

Teachers accustomed to teaching and testing conventional programs may tend to think of FSL evaluation as a process of measuring linguistic competence—a process of deducting marks for errors in vocabulary, grammar, spelling or pronunciation. The students' ability to receive or express an intended message in the second language has tended to be either disregarded or taken for granted. It was not *what* the student said or understood that counted, but rather *how well* it was said or understood. In *Bonjour Canada!* the message is the reason for the form. Thus it is suggested that about thirty percent of the total mark in French be given for communicative competence—the ability to receive and express information in French.

For example, in a test item worth ten marks, a student would receive three marks if he/she communicated the intended meaning well enough to ensure that a unilingual native speaker would understand the message. The remaining seven marks would be given for the linguistic quality of his/her performance. It is therefore essential that testing materials elicit a demonstration of both linguistic and communicative competence. To illustrate, consider the following examples of oral test questions:

Objective: To test correct usage of *il/elle.*

Unacceptable: Tests form only	Recommended: Tests form with meaning
a) TEACHER: Remplace le sujet par un pronom: *Mon père s'appelle Monsieur Dubuc.*	*John, comment s'appelle ton père?*
STUDENT: *Il s'appelle M. Dubuc.*	*Il s'appelle M. McDougall.*
b) TEACHER: Réponds à l'affirmatif: *Est-ce que Pierre est grand?*	(With reference to an illustration showing that Peter is short.) *Est-ce que Pierre est grand?*
STUDENT: *Oui, il est grand.*	*Non, il est petit.*

3. BALANCE OF EMPHASIS ON THE FOUR SKILLS

The emphasis in *Bonjour Canada!* is on the listening and speaking skills. Recognition reading and writing are treated as support skills, particularly in the early *Ensembles*. The decoding skills in reading are introduced little by little as the program develops, and testing of the decoding skills should follow accordingly. The function of writing in the early *Ensembles* is, essentially, to provide a fourth mode of consolidating and checking language acquisitions featured in the aural-oral program.

4. SUGGESTED OUTLINE FOR TESTING *Ensemble 1*

%	*Item*	*Types of Performance*
10	Pronunciation	a) Listening and repeating b) Speaking in any oral exercise or activity c) Reading aloud (recognition reading only)
30	Grammar	a) Responding to spoken questions b) Asking questions in a listening-speaking context c) Playing oral games d) Making statements on a given topic (oral composition) e) Completing or manipulating sentence patterns in a textbook exercise (recognition reading/speaking) f) Completing or manipulating sentence patterns in a workbook exercise (reading/writing)
20	Vocabulary	As for Grammar
30	Communication	a) Perception of the essential meaning of aural questions, statements and commands b) Perception of the essential meaning of printed questions and statements (recognition reading) c) Oral expression of an intended meaning d) Written expression of an intended meaning (transcription from printed options only) e) Logical thinking (interpretation, selection and application of information for problem-solving)
10	Bonus	a) Projects, participation, etc. b) Work habits, neatness, etc.
100	TOTAL	

The traditional separation of the four skills (listening, speaking, reading and writing) has not been observed in the *Suggested outline for testing*

since the program integrates them in the teaching-learning procedures and materials.

Pronunciation, as noted in the testing outline may be marked during any oral performance by the student. To assess mastery of an individual sound, the teacher may isolate and mark that one sound wherever it may occur in an oral performance context.

Grammar and vocabulary may be tested in both oral and written performance tests, but, at this stage in the program, the written test of grammar and/or vocabulary should be limited to meaningful transcription —copying selected language elements from a printed list or from another related context. Written tests of grammar and vocabulary should, therefore, constitute only a small part of the total battery of tests in these two categories. Mastery of grammar and vocabulary is most effectively evaluated during the students' performance of any oral exercise. Care should be taken, however, to ensure that the total mark be based on a representative variety of test contexts so that it may reflect a reasonable cross-section of vocabulary and grammar acquisitions.

As indicated under "Communication" in the *Suggested outline for testing*, communicative competence may be considered under five headings. Of these, item c), "Oral expression of an intended meaning" should be weighted more heavily than the others. (See mark allocations in *Day-to-Day Test Record* sample on page 23.) It should not be necessary to construct a special battery of tests to evaluate communicative competence. Since this is an integral part of the student's overall performance, it should be assessed as such in the course of general testing procedures.

5. DAY-TO-DAY TESTING

In an elementary FSL program, informal testing on a day-to-day basis has many advantages over formal, comprehensive testing. It motivates the student to perform at his/her best at all times, and provides specific achievement objectives for many group-centered activities. By making testing a natural part of everyday classroom routines, it minimizes the fear and tension often associated with evaluation procedures. It allows for a broader evaluation of each student's performance since it proceeds throughout all phases of the program, features a complete cross-section of contexts and performance criteria, and minimizes the risk of misjudging a student who may be ill or upset on a given "test" day. Administratively, day-to-day testing is the only practical way for most elementary FSL teachers to cope with the task of evaluating a large number of students in the wide range of performance areas essential to a fair assessment.

Day-to-day testing, however, requires careful planning and conscientious execution. If it is to complement, rather than disrupt, the teaching-learning program, it must be integrated into the daily lesson plans on a regular basis and it must be designed to reflect those aspects of course content which have been selected for emphasis. Clearly then, *Day-to-Day Test Record* sheets and any specific testing materials which may be required should be prepared as a part of the teacher's preliminary planning for each *Ensemble*.

Recording day-to-day test results

A sample *Day-to-day Test Record* sheet, based on the *Suggested outline for Testing* Ensemble 1, is provided on page 23.) If it is not possible to mark each student three times for each test item, as indicated in the sample *Test Record* sheet, a minimum of two tests per item should be administered, and the total marks to be averaged for the *Ensemble* would then be out of 200 rather than 300 possible marks.

6. MATERIALS AND RESOURCES FOR TESTING

Many of the textbook exercises are suitable for use as tests, providing they have been thoroughly taught and practised beforehand. Textbook exercises which are complemented by a tape recording, and recorded exercises which require no written work may also be used in the testing program, but only after they have been taught and practised. Similarly, workbook exercises may be used as tests once they have served their purpose as teaching and learning contexts. It is preferable, however, that tests which involve writing or pencil work be made up by the teacher, but these should be closely modelled upon exercises already completed in the workbook. In the same way, teachers may create their own listening, speaking or recognition reading tests by imitating the models in the textbook or tapescripts with minor transpositions or substitutions of familiar vocabulary, structures and language concepts.

7. REPORTING

Administrative policy usually governs the method of reporting on the performance of students to parents and administrators. If local policy requires that students be rated according to percentages or letter grades, our suggestions on testing and record-keeping will serve the requirements satisfactorily. However, students and parents are often unable to interpret a comprehensive mark or letter grade meaningfully or constructively. Therefore, such mathematical, summary ratings should be discussed by the teacher, on a person-to-person basis, with students and/or interested parents whenever it seems advisable to provide clarification. If positive attitudes, cooperation and motivation are to be established and maintained, positive reporting is essential. A report should emphasize the progress made by the individual student rather than his/her measurement against the achievements of others. Reporting should further stress accomplishments rather than failures, and should include constructive advice and suggestions regarding areas of weakness.

BONJOUR CANADA!

Class: _____ Teacher: _____

DAY-TO-DAY TEST RECORDS—ENSEMBLE 1—ÉTAPES 1 to 6

TEST CATEGORIES	10 PRONUNCIATION			30 GRAMMAR						20 VOCABULARY						30 COMMUNICATION					10 BONUS		100 TOTAL	RATING
TEST ITEMS	Repeating	Speaking	Oral Reading	un / une le / la / les	j'ai / je suis	je / tu / il / elle s'appeler	mon / ma ton / ta	grand / grande petit / petite	est / sont	Étape 1	Étape 2	Étape 3	Étape 4	Étape 5	Ensemble 1 Cumulative	Aural Comprehension	Reading Comprehension	Oral expression	Written expression	Logical thinking	Projects	Work habits		
VALUE PER ITEM	3	4	3	5	5	5	5	5	5	3	3	3	4	4	3	5	5	10	5	5	5	5	100	
ADAMS, Sally	Comments:			Missed 6 days in Etape 4—Joan Peters is helping her catch up.																	Average			
Étapes 1 & 2																								
Étapes 3 & 4																								
Étapes 5 & 6																								
BROWN, Warren	Comments:			Does not work well with Bill Williams.																	Average			
Étapes 1 & 2																								
Étapes 3 & 4																								
Étapes 5 & 6																								
CHAMBERS, Mark	Comments:			Slight speech impediment—go easy!																	Average			
Étapes 1 & 2																								
Étapes 3 & 4																								
Étapes 5 & 6																								

Part Two

Resource tables

Contenu linguistique

PREMIÈRE ÉTAPE

Je me présente

Structures	Observations
1. (Moi,) je m'appelle + *nom propre*	1 une/un
2. Je suis + un garçon / une fille	

Vocabulaire

1. *Substantifs*

cahier
Canada
chanson
ensemble
étape
féminin
fille
garçon
livre
masculin
modèle
observation
phrase
rappel

2. *Adjectifs*

première

3. *Verbes*

Je m'appelle
complétez (impératif)
faites (impératif)
lisez (impératif)
je me présente
je suis

4. *Divers*

autour
bonjour
et
je
me
moi
un(e)

5. *Excursions*

croisé
excursion
nom

Contenu linguistique

DEUXIÈME ÉTAPE

Riche ou pauvre?

Phases	Structures	Observations
A	3. *quelques nombres* + dollars	
B	4. Voilà + < *nombre* + dollars un chèque de + *nombre* + dollars	
C	5. J'ai + < *nombre* + dollars un chèque de + *nombre* + dollars	
	6. Je suis + < (très) riche (très) pauvre	

DEUXIÈME ÉTAPE

Vocabulaire

Phase A	Phase B	Phase C
1. *Substantifs*		
chèque dictée dollar	monsieur	composition

	Phase A	**Phase B**	**Phase C**
2.	*Adjectifs*		
	pauvre riche		écrite millionnaire orale
3.	*Verbes*		
			j'ai regarde tiens!
4.	*Divers*		
	deux mille ou quatre trois un zéro	mademoiselle merci voilà	alors je madame très youpi! zut!
5.	*Excursions*		
	au carte complet fais joue série solitarie		carton cette copie dans de dé dessin histoire imagine morceau partie que sur total tour

Contenu linguistique

TROISIÈME ÉTAPE

Comment est-ce que tu t'appelles?

Phases	Structures	Observations
A	7. Tu t'appelles + *nom propre*	2 je/tu
	8. Est-ce que + (je / tu) + s'appeler + *nom propre*?	
B	9. Comment + (est-ce que + (je / tu) + s'appeler? / je / tu + s'appeler? / t'appelles-tu?)	
C	10. (Il / Elle) + s'appelle + *nom propre*	3 il/elle 4 (je m' / tu t' / il s' / elle s') + appeler

TROISIÈME ÉTAPE

Vocabulaire

Phase A	Phase B	Phase C	
1. *Substantifs*			
bébé		boîte	mot
		dame	point
		exemple	question
		homme	réponse
		jeu	

Vocabulaire (suite)

	Phase A	Phase B	Phase C	
2.	*Adjectifs*			
		juste	autre bon jeune	
3.	*Verbes*			
	m'appelle	s'appelle choisis	donnent j'écoute mettez	posez trouvez
4.	*Divers*			
	non t' tu	comment est-ce que	bien chaque elle il oui s' tes toutes	
5.	*Excursions*			
	nom complet nom de famille prénom surnom	anglais français minute seconde	horizontalement verticalement	

Contenu linguistique

QUATRIÈME ÉTAPE

Voilà ma famille

Phases	Structures	Observations
A	11. ma / mon + *substantif* (+ *nom propre*)	5 ma/mon
B	12. Qui est + *nom propre*?	6 grande/grand
	13. C'est + *groupe nominal*	petite/petit
	14. grande/petite / grand/petit + *substantif*	
	15. Nom propre / Elle / Il + est (+ très) + *adjectif*	
C	16. ta / ton + *groupe nominal*	7 ma, ta/mon, ton
	17. (Est-ce que) c'est + *groupe nominal*?	
	18. Qui + est-ce?	
D	19. Comment s'appelle + ta (ma) / ton (mon) + *groupe nominal*?	

Vocabulaire

	Phase A		Phase B	Phase C	Phase D
1.	*Substantifs*				
	chat	papa	diapositive	cousin(e)	dialogue
	chien	père	équipe	ordre	grand-mère
	famille	sœur	numéro	photo	grand-père
	frère				graphie
	maman				oncle
	mère				réplique
					tante
2.	*Adjectifs*				
			grand	logique	
			petit		
3.	*Verbes*				
			il/elle est	indique	
			c'est		
4.	*Divers*				
	ma		qui	ta	ça
	mon			ton	du tac au tac
5.	*Excursions*				
	album		compose		célèbre
			conversation		ces
					personne
					sont

Contenu linguistique

CINQUIÈME ÉTAPE

La famille Paquette

Phases	Structures	Observations
A	20. la / le + *groupe nominal* + de + *nom propre*	8 la / le + *substantif* + de + *nom propre*
B	21. *Nom propre* + est + la / le + *groupe nominal* + de qui?	
	22. la / le → les	9 la / le → les
	23. est → sont	10 est → sont

Vocabulaire

Phase A	Phase B		
1. *Substantifs*			
	enfant	grands-parents	problème
	femme	mari	singulier
	fille	parents	
	fils	pluriel	
2. *Adjectifs*			
3. *Verbes*			
écris	parle		
4. *Divers*			
en	d'après		
la/le	donc		
maintenant	les		
vous			
5. *Excursions*			
allo!	mon Dieu!	le prit (pour)	
quelques	m'a donné	quel	
rimes	lit	souris	
	je le perdis		

Contenu linguistique

SIXIÈME ÉTAPE

Françoise Lemieux présente sa famille

Aucun apprentissage formel de structures.

Vocabulaire

1. *Substantifs*

auto
baseball
bicyclette
boxe
bridge
camping
cinéma
football
golf
hockey
introduction
lecture
lutte
mobylette
motocyclette
musique
suggestion
télévision
tennis

2. *Adjectifs*

amusant(e)
bête
drôle
gentil(le)
intelligent(e)
méchant(e)

3. *Verbes*

il/elle a
j'/il/elle adore
j'/il/elle aime
il déteste

4. *Divers*

aussi
avec
des
ils
mais
pourquoi
sa

5. *Excursions*

Québécois(e)

Contenu pédagogique

PREMIÈRE ÉTAPE

Ex.		Livre	Cahier	Bande
1	Chanson: Je m'appelle . . . / Je suis — un garçon / une fille	1		
2	Prénoms anglais / français			2
3	Prénoms canadiens-français			3
4	Lecture de quelques prénoms	4		4
5	Discrimination auditive—une / un		5	5
6	Je m'appelle + prénom. Je suis — un garçon / une fille	6		
7	Transcription de quelques prénoms—une / un		7	
8	Je suis — un garçon / une fille	8		
9	Compréhension orale par déduction		9	9
10	Exercice de synthèse	10		
	Excursion 1: Noms croisés		Exc. 1	

Contenu pédagogique

DEUXIÈME ÉTAPE

Ex.	Phase A	Livre	Cahier	Bande
11	Lecture de quelques nombres	11		11
12	Compréhension orale de quelques nombres		12	12
13	Lecture et compréhension de quelques nombres		13	
	Excursion 2: Complet!		Exc. 2	

Ex.	Phase B	Livre	Cahier	Bande
14	Lecture de phrases avec des nombres	14		14
15	Lecture et compréhension de phrases avec nombres		15	
16	Phonétique—[r]			16
	Excursion 3: Voilà un chèque		Exc. 3	

Ex.	Phase C	Livre	Cahier	Bande
17	Lecture de dialogues	17		17
18	Je suis (très) riche / (très) pauvre	18		
19	Je suis (très) riche / (très) pauvre		19	
20	Exercice de synthèse (+ révision)	20		
21	Exercice de synthèse (+ révision)		21	
	Excursion 4: Raymond et Monique	Exc. 4		
	Excursion 5: Compositions écrites		Exc. 5	
	Excursion 6: Riche ou pauvre?		Exc. 6	

Contenu pédagogique

TROISIÈME ÉTAPE

Ex.	Phase A	Livre	Cahier	Bande
22	Lecture: prénoms féminins/masculins	22		22
23	Prénoms — féminins → je suis une fille; masculins → je suis un garçon	23		
24	Prénoms - Exercice de synthèse		24	
25	Noms de famille canadiens-français (+ accent tonique)			25
26	Lecture: noms canadiens-français	26		26
	Excursion 7: Surnoms et noms complets	Exc. 7		

Ex.	Phase B	Livre	Cahier	Bande
27	Phonétique: Identification de l'intonation — interrogative; affirmative		27	27
28	Compréhension des questions: Comment est-ce que. . . . ? Est-ce que. . . . ?		28	28
29	Compréhension des questions: Comment est-ce que. . . . ? Est-ce que. . . . ?		29	29
	Excursion 8: Comment est-ce que je m'appelle?		Exc. 8	

Ex.	Phase C	Livre	Cahier	Bande
30	Phonétique: Discrimination auditive: Il/Elle (+ s'appelle)		30	30
31	Phonétique: Il/Elle (+ s'appelle)			31
32	Il/Elle s'appelle (+ synthèse)	32		
33	Jeu: Il/Elle s'appelle (+ mémoire auditive)			33
34	Exercice de synthèse		34	
35	Association questions/réponses (+ s'appeler avec je/tu/il/elle)	35		
36	Association questions/réponses (+ s'appeler avec je/tu/il/elle)		36	
37	Jeu: Questions et réponses	37		
38	Je/tu/il/elle + s'appeler		38	
39	Association questions/réponses (+ s'appeler)	39		39
40	Je/tu/il/elle + s'appeler		40	
41	Jeu: J'écoute bien			41
	Excursion 9: Mots croisés		Exc. 9	

Contenu pédagogique

QUATRIÈME ÉTAPE

Ex.	Phase A	Livre	Cahier	Bande
42	Chanson: Ma famille	42		42
43	Ma/mon + vocabulaire nouveau	43		
44	Ma/mon + vocabulaire nouveau		44	
	Excursion 10: Faites un album	Exc. 10		

Ex.	Phase B	Livre	Cahier	Bande
45	Je/elle + être + grande (petite)/je/il + être grand (petit)	45		
46	Je/elle + être + grande (petite)/j'/il + être grand (petit)		46	
47	Compréhension/expression: elle/il + est + grand(e)/petit(e)	47		47
48	Jeu: Juste/faux (grand(e)/petit(e))	48		
49	ma / mon — nom est — grande (petite) / grand (petit)	49		
50	Elle / Il — est — grande (petite) / grand (petit)	50		50
51	Exercice de synthèse	51		51
52	Qui est . . . ? C'est + complétive	52		
53	Exercice de synthèse		53	
54	Exercice de synthèse	54		54

Ex.	Phase C	Livre	Cahier	Bande
55	Jeu: Photos de ma famille (+ ma, ta/mon, ton) + vocabulaire	55		
56	Association question/réponse (+ ma, ta/mon, ton) + vocabulaire		56	56
57	Exercice de synthèse		57	
58	Qui est-ce?/Est-ce que c'est . . . + ma, ta/mon, ton + vocabulaire nouveau	58		
	Excursion 11: Une conversation		Exc. 11	

Ex.	Phase D	Livre	Cahier	Bande
59	Vocabulaire nouveau (+ ma, ta/mon, ton)		59	
60	Comment s'appelle ta/ton + vocabulaire nouveau	60		
61	Exercice de synthèse		61	
62	Exercice de synthèse	62		
63	Exercice de synthèse		63	
64	Graphie: a ⟶ [a]	64		64
65	Graphie: a ⟶ [a]		65	
66	Graphie: an ⟶ [ɑ̃]	66		66
67	Graphie: an ⟶ [ɑ̃]		67	
68	Dictée partielle: [a] et [ɑ̃]		68	68
	Excursion 12: Qui sont ces personnes célèbres?		Exc. 12	

Contenu pédagogique

CINQUIÈME ÉTAPE

Ex.	Phase A	Livre	Cahier	Bande
69	la / le + substantif + de + nom propre	69		
70	la / le + substantif + de + nom propre (+synthèse)	70		
71	Exercice de synthèse	71		71
72	la/le . . . de . . . (+ traduction anglais/français)		72	
	Excursion 13: Quelques rimes		Exc. 13	

Ex.	Phase B	Livre	Cahier	Bande
73	Vocabulaire nouveau + . . . la/le . . . de qui?	73		
74	Compréhension/expression: exercice de synthèse	74		74
75	la/le . . . de + identification des relations familiales		75	
76	Jeu: Masculin/féminin	76		
77	les (+ substantif au pluriel) sont	77		
78	Phonétique: Discrimination auditive: le/la/les		78	78
79	Phonétique: Discrimination auditive: le/la/les		79	79
80	Phonétique: le/la/les			80
81	Jeu: Un ou deux? (Phonétique: le/la/les)	81		
82	est/sont	82		
83	est/sont, le/la/les		83	
84	est/sont (+ transcription)		84	
85	Exercice de synthèse	85		
86	Jeu: Les familles	86		
87	Qui parle? Exercice de synthèse		87	87
	Excursion 14: Chanson: Mon père m'a donné un mari	Exc. 14		Exc. 14
	Excursion 15: La famille Gagnon		Exc. 15	

Contenu pédagogique

SIXIÈME ÉTAPE

Ex.		Livre	Cahier	Bande
88	Lecture: lecture espacée	88		88
89	Phonétique: Accent tonique et groupes de souffle	89		89
90	Discrimination auditive: adjectifs à forme variable/ invariable		90	90
91	Compositions orales: synthèse	91		
92	Composition orale: synthèse	92		
	Excursion 16: Français ou Québécois?		Exc. 16	

Contenu éducatif

PREMIÈRE ÉTAPE

On enseigne aux élèves à: identifier et prononcer quelques prénoms français; utiliser des indices connus pour comprendre des énoncés contenant des segments inconnus.

DEUXIÈME ÉTAPE

On enseigne aux élèves à:

Phase A: développer leurs connaissances générales;

Phase B: remplir un chèque;

Phase C: trouver les éléments qui manquent dans un énoncé en allant au-delà de la phrase pour découvrir le sens général du message.

TROISIÈME ÉTAPE

On enseigne aux élèves à:

Phase A: identifier et prononcer quelques noms de famille québécois et canadiens-français;

Phase B: développer leurs connaissances générales;

Phase C: développer leur mémoire dans une langue seconde; faire des mots croisés en utilisant les conventions françaises.

QUATRIÈME ÉTAPE

On enseigne aux élèves à:

Phase A: développer leurs connaissances générales;

Phase B: développer leur sens de l'observation;
développer leur raisonnement logique;

Phase C: développer leurs connaissances générales;

Phase D: identifier quelques personnages célèbres chez les Québécois et les Canadiens-français (en invitant les parents à prendre une part active dans l'éducation de leur enfant).

CINQUIÈME ÉTAPE

On enseigne aux élèves à:

Phase A: trouver des rimes pour compléter des poèmes simples;

Phase B: identifier les rapports familiaux d'un individu avec les autres membres de sa famille;
chanter une vieille chanson française;
tracer un arbre généalogique simple.

SIXIÈME ÉTAPE

On enseigne aux élèves à: exprimer quelques faits simples à propos de membres de leur famille;
exprimer des sentiments simples vis-à-vis de membres de leur famille;
faire la distinction entre des Français célèbres de France et des Français célèbres de Québec (en invitant les parents à prendre une part active dans l'éducation de leur enfant).

Part Three

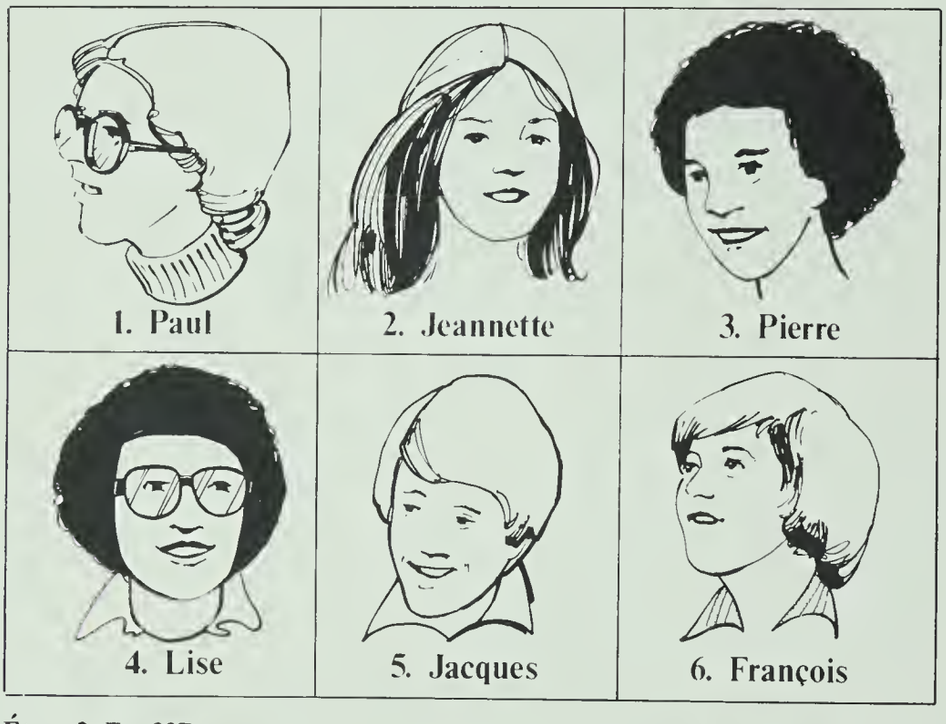
External Visuals

External Visuals

Wall charts and/or other external visuals are available from the publisher to support each *Ensemble* in the *Bonjour Canada!* series. The wall charts for *Ensemble 1* are reproduced for the teacher's reference on pp. 48 to 56 of this manual.

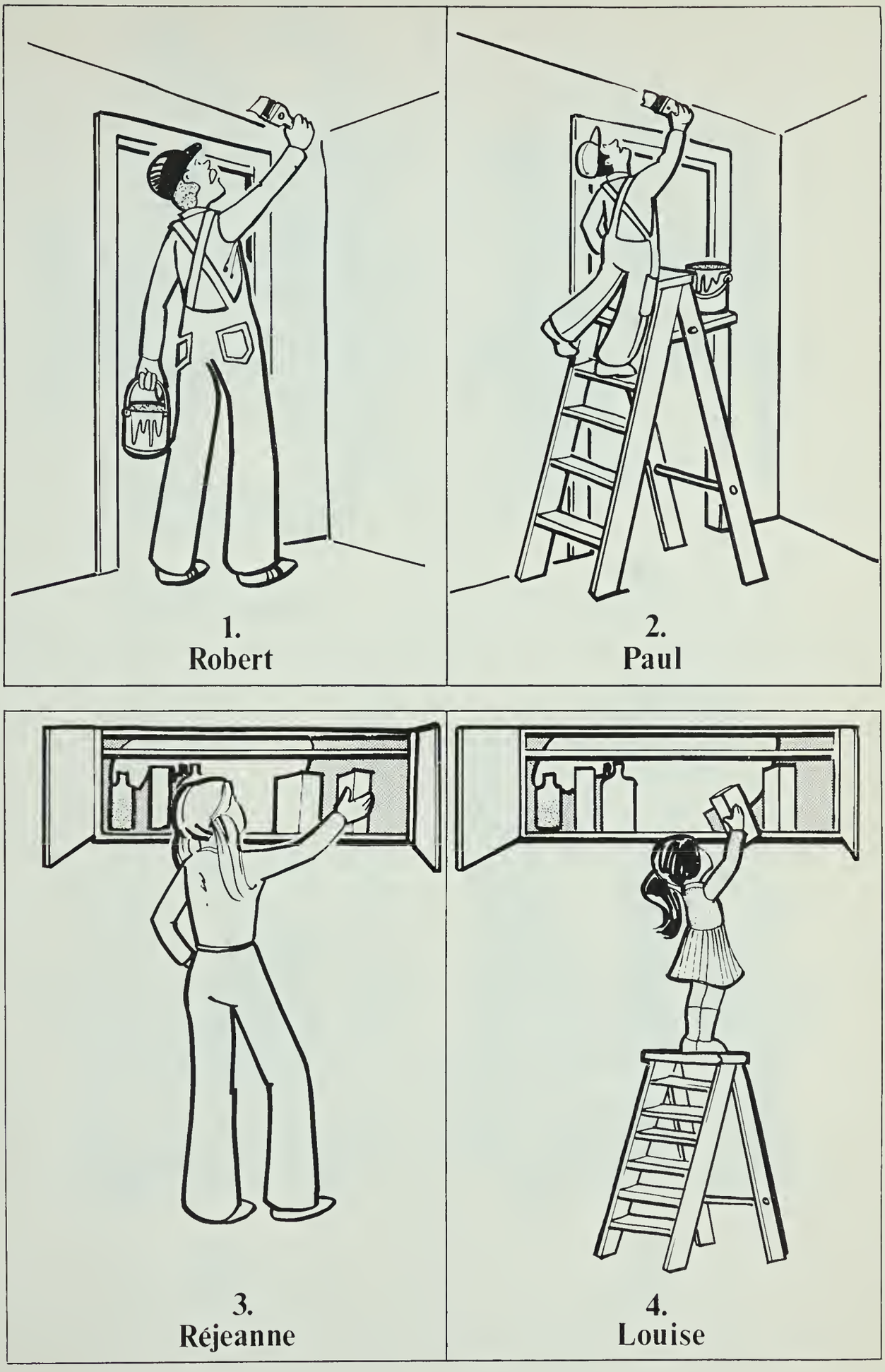
While it is recommended that personalized visuals such as photographs or drawings of local people, places, things and activities be used whenever possible, commercially produced visual aids provide the basic visual resources needed to complement certain text-oriented exercises and activities, and to implement a variety of teaching-learning strategies.

Étape 3, Ex. 39A



Étape 3, Ex. 39B





1.
Robert

2.
Paul

3.
Réjeanne

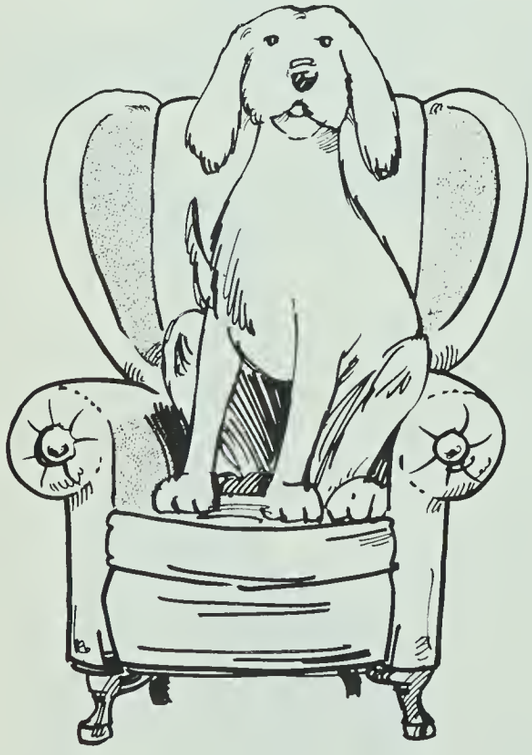
4.
Louise



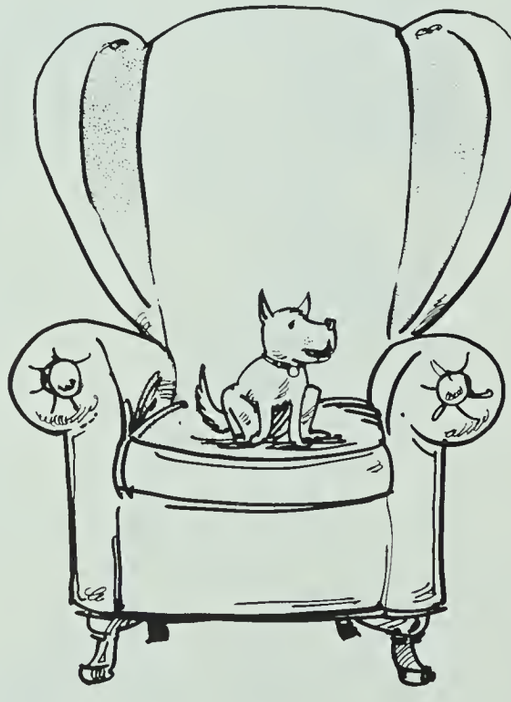
5.
Pierre



6.
Madame Dubé



7.
Fido



8.
Fifi



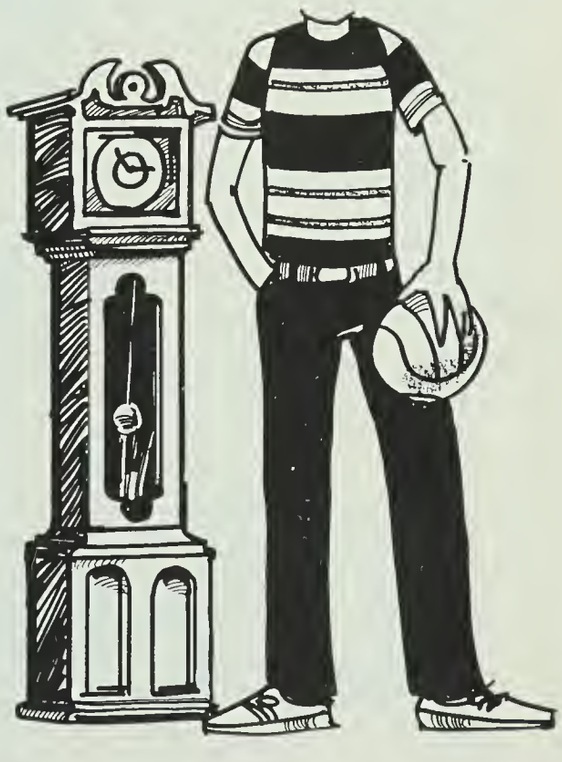
9.
Monsieur Lemieux



10.
Mademoiselle Cloutier

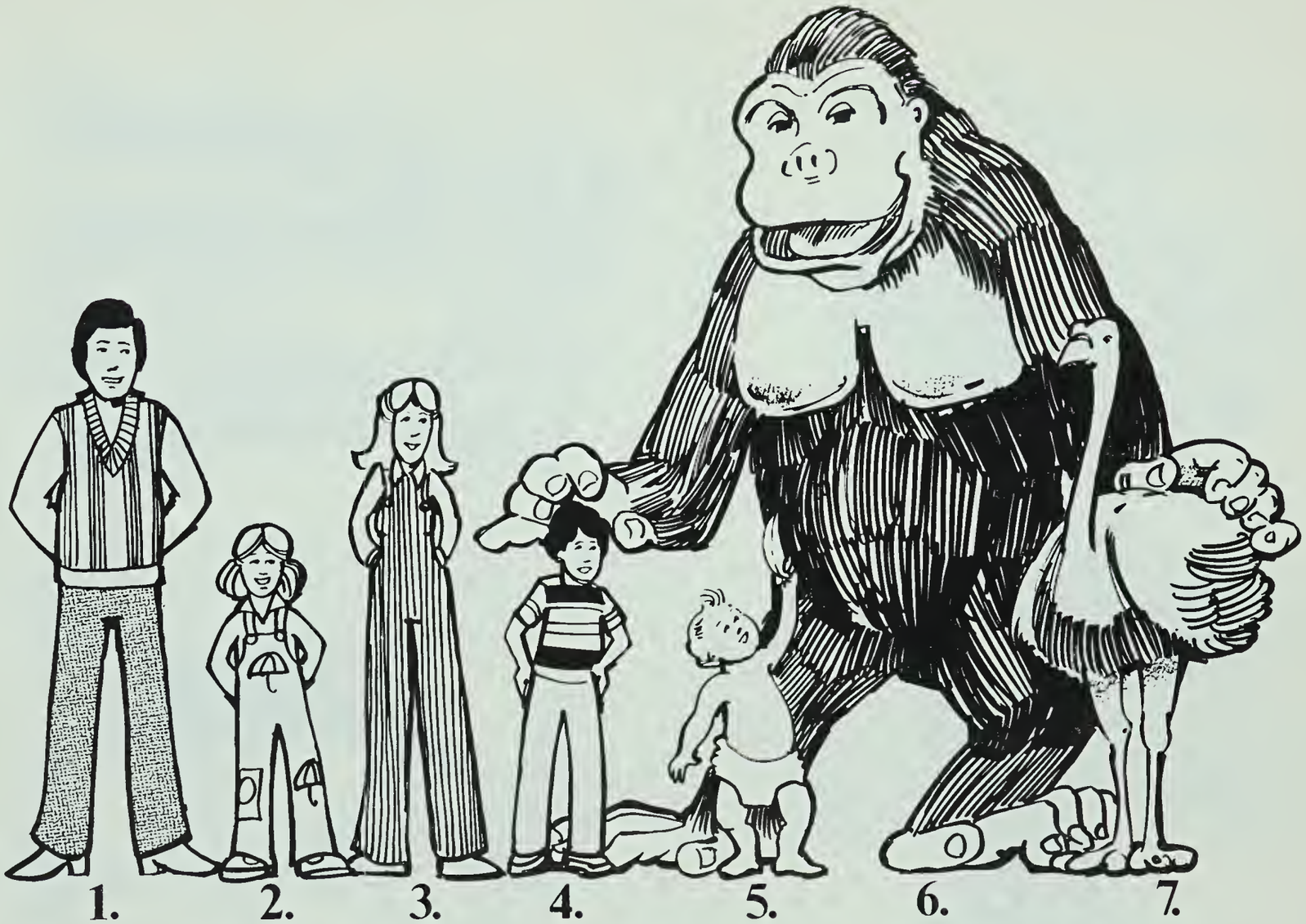


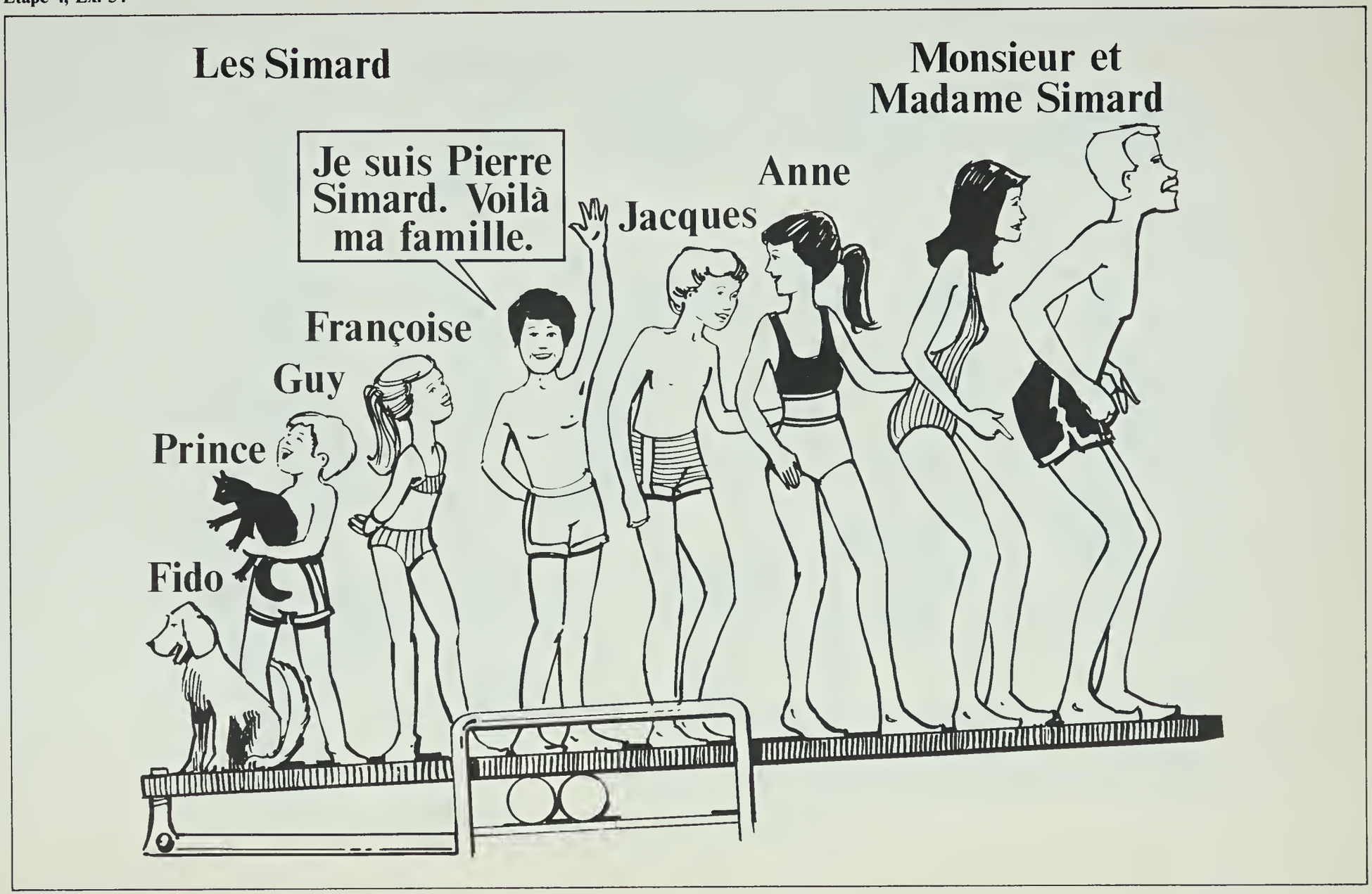
11.
Monsieur Legrand



12.
Alain

Étape 4, Ex. 50, 51



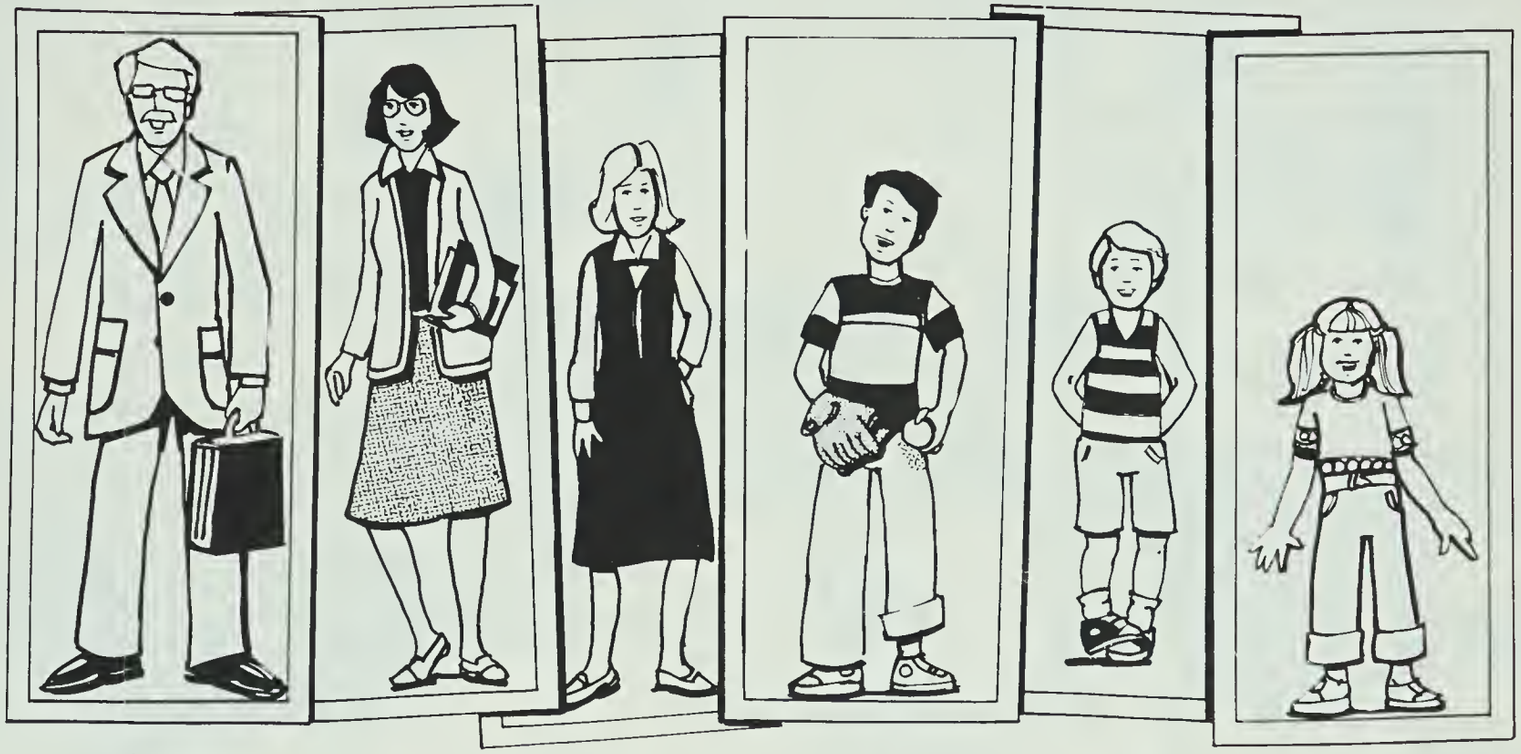

Les Simard
Monsieur et Madame Simard
Je suis Pierre Simard. Voilà ma famille.
Anne
Jacques
Françoise
Guy
Prince
Fido

La famille Paquette

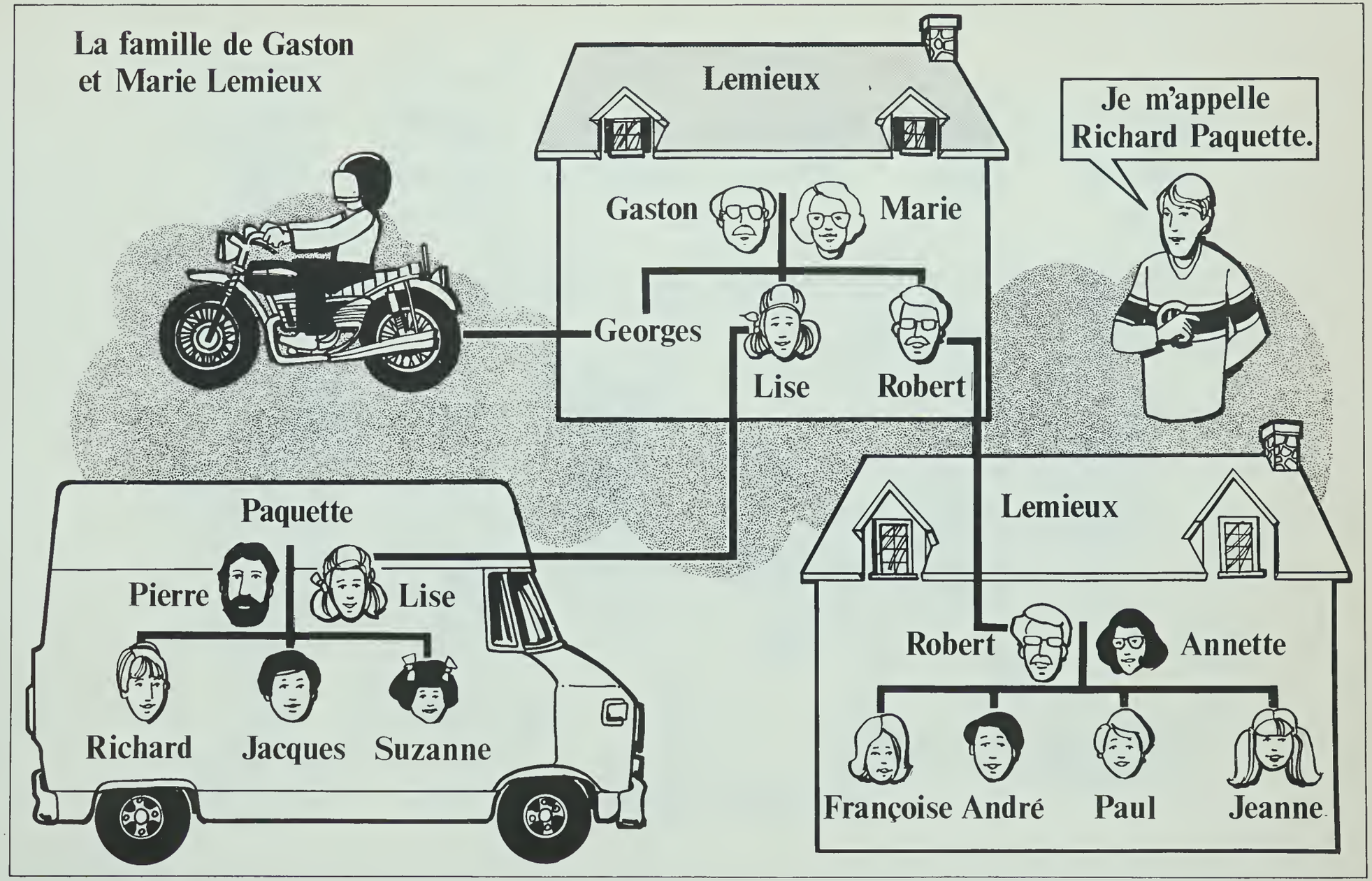


1. M. Pierre Paquette
2. Mme Lise Paquette
3. Richard Paquette
4. Jacques Paquette
5. Suzanne Paquette

La famille Lemieux



1. M. Robert Lemieux
2. Mme Annette Lemieux
3. Françoise Lemieux
4. André Lemieux
5. Paul Lemieux
6. Jeanne Lemieux


La famille de Gaston
et Marie Lemieux
Lemieux
Gaston
Marie
Georges
Lise
Robert
Je m'appelle
Richard Paquette.
Paquette
Pierre
Lise
Richard
Jacques
Suzanne
Lemieux
Robert
Annette
Françoise
André
Paul
Jeanne

Part Four

Teaching Notes

Je me présente

Introduction:

The Teaching Notes for this *Ensemble* are more detailed than those provided for subsequent *Ensembles* in order to assist teachers using *Bonjour Canada!* for the first time. These Teaching Notes assume that the teacher is familiar with the content of the *General Methodology* section of this manual.

Each *Phase* in *Bonjour Canada!* begins with a context which will be referred to as a "presentation" in the Teaching Notes, but which is identified only by a dark line frame in the student's textbook. It is important to observe, particularly in the early *Ensembles* in the series, that, while the printed presentation is a part of the introduction to each *Phase*, it is not intended to be used until *after* the initial aural-oral presentation by the teacher. Reading, at this stage, is not a decoding process but merely the recognition in print of language which has been previously taught in an aural-oral context. The printed presentation serves first as a recognition reading experience during the introduction of each *Phase*, and subsequently as a reference resource for the student during the execution of the related exercises. Errors in oral recognition reading should be corrected by providing a model for repetition rather than by decoding methods.

The exercises which follow the textbook presentation are arranged in a developmental sequence which includes suggested points of entry for specific recorded and written exercises.

The names used in the textual materials represent given and family names which are common in French Canada, and which also serve as an introduction to certain basic principles of French pronunciation. Teachers and students should feel free to personalize this list by including other French names which are familiar to them—names of family members, personal friends or public figures. At the discretion of the teacher, students may be invited to assume French given names, but it is not recommended that this practice be imposed upon students who may prefer to retain their own names. Teachers should also consider the administrative problems inherent in this practice.

Objective:

For many students, this *Étape* represents their first encounter with French as a second language, and, in some cases, the teacher of French is meeting the students for the first time. Therefore, this short unit of work features self-introductions, French given names, and the basic language pattern: *Je suis un garçon / une fille.*

Since the primary objective is to have the students communicate in meaningful situations, the aim of this *Étape* is comprehension and oral production of the statements: *Bonjour! Je m'appelle* plus own name, and *Moi, je suis un garçon / une fille.*



P **Presentation** (*Livre*, p. 2 and Tape)

PROCEDURE: As stated in the *Principles and Methodology* section in this manual, it is recommended that the new vocabulary, language patterns and concepts be presented first by the teacher, and practised by the students without reference to their textbooks or workbooks. (See *Initial Oral Practice*, p. 9 and *Presentations*, p. 13.)

Although this first presentation is very short, it has been recorded for use as an optional listening-reading experience. If the recording is used, the students open their textbooks and look at the illustrations and speeches as they listen to the male and female voices speaking their respective roles. After the teacher's introduction (with or without use of the recording), a boy and a girl are asked to read aloud the appropriate speeches. The teacher may wish to have the students come to the front of the room, stand with their backs to the class, read the first exchange, then face the class and read the second exchange. In subsequent readings, the two readers may be asked to substitute their own names for those in the text. Some students may wish to perform the exchanges without reference to their textbooks once the context is familiar.

The next step is to have the students use these language elements for actual communication. There are several routines which may serve to provide the required oral practice. Routines A and B below are merely two examples. Teachers may prefer to devise other routines, but, since the language elements featured in this lesson are not particularly difficult to master for comprehension and oral use, it should not be necessary to use more than one or two practice routines, and the time devoted to each should be brief.

Routine A: The Round Robin

The students work in groups (see *Teaching and Learning in Activity Centers*, p. 16). Student A turns to Student B and says, *Bonjour, je m'appelle* plus his/her own name. *Je suis un garçon (une fille*). Student B responds using the same language patterns, and then turns to Student C and initiates the same exchange with him/her. This routine is repeated until all students in the group have participated.

Routine B: Role-Playing

A subsequent review of these patterns may be conducted by having students bring pictures of well-known boys and girls from comic strips, television serials or real life. Assuming the identity of the person in one of these pictures, each student displays a picture and introduces himself / herself.

This routine becomes a game if the student presenting a picture uses a non-verbal sound (e.g., a tap on a desk) to replace the name. The other students are invited to supply the missing name, and the presenter then repeats his statements.

e.g. ▲ *Je m'appelle* (TAP). *Je suis un garçon.*
★ *Linus.*
▲ *Oui, je m'appelle Linus. Je suis un garçon.*



1. Chanson: *Bonjour! Bonjour!* (*Livre*, p. 3 and Tape)

OBJECTIVE: To provide for variety in the teaching-learning contexts for this lesson. Its use is optional, and its appeal will depend largely upon the age of the students.

PROCEDURE: The song is recorded on the tape for this *Étape*. The recording may be used to introduce the song, and then as a model for repetition during the rote learning of the melody and lyrics. If the song is taught prior to the presentation context, the textbooks should be closed during the introduction and initial oral practice, but may be opened and used as a recognition reading reference as soon as the preliminary aural-oral work has been completed.

The song should be taught to the entire class, and then sung as a musical dialogue in which the boys sing the first two lines and the girls sing the last two. The names *Gaston* and *Camille* are printed in line boxes to indicate that other names may be substituted.

While substitutions will add interest and variety to the song, the rhyme will, of course, be lost and the metre may be affected. For this reason, teachers may wish to limit the substitutions to two-syllable names such as *Richard, Robert, Gilbert, Réjean, Philippe*, etc. for boys, and to *Jeannette, Brigitte, Françoise, Suzanne, Hélène*, etc. for girls.

Students may also be encouraged to use their own names in the song. It should be noted that single-syllable names will require that *m'appelle* be sung as three syllables, while three-syllable names must be crowded in to the last bar of the first and third lines of the music.



2. Écoutez: (Tape)

OBJECTIVE: To contrast the pronunciation of English and French names, and to teach the correct pronunciation of selected given names in French. This recorded exercise may be used either before or after the presentation context.

PROCEDURE: This is a purely aural-oral exercise and is not meant to be supported by reference to the written word. Since this is the first recorded exercise of its kind in the program, it may be necessary to explain and demonstrate the procedure before playing the recording.

TAPESCRIPT: Sometimes a French person and an English person have the same first name, but it doesn't sound the same in French and English, and sometimes the spelling is different. Here are some examples. Listen to

each name in English and French, and then repeat only the *French* name. When you have said the name once the model will be given again so that you may repeat it once more. Here is the model:

Modèle: Janet / Jeannette / (Jeannette) / Jeannette / (Jeannette)

Let's begin:

1. Peter / Pierre
2. Mary / Marie
3. Janet / Jeannette
4. Richard / Richard
5. Jim or James / Jacques
6. Bob or Robert / Robert
7. John / Jean
8. Susan / Suzanne
9. Philip / Philippe
10. Caroline / Caroline
11. Alan / Alain
12. Helen / Hélène



3. Écoutez: (Tape)

OBJECTIVE: To familiarize students with names which are typically French or French-Canadian.

PROCEDURE: As for Exercise 2 above.

TAPESCRIPT: Some first names which are quite popular with French-speaking Canadians are seldom given to English-speaking Canadians, and others simply don't exist in English. Here are some examples. Repeat the following boys' names. Repeat them once more after you hear them a second time. Here is the model:

Modèle: Gérard / (Gérard) / Gérard / (Gérard)

Let's begin:

1. André
2. Gilbert
3. Réjean
4. Guy
5. Luc
6. Gérard

Repeat the following girls' names. Repeat them once more after you hear them a second time.

1. Louise
2. Brigitte
3. Colette
4. Monique
5. Micheline
6. Françoise



4. Lisez: (*Livre*, p. 3 and Tape)

OBJECTIVE: To detect and eliminate any interference with pronunciation which may result from association with established English reading patterns.

PROCEDURE: To allow the teacher to detect interference problems, it is important that the student read aloud each name (identified by its number) before the oral model is presented on tape. The student's repetition after the model provides consolidation or remediation, as required.

TAPESCRIPT: Look at exercise 4 in your textbook. This exercise will help you to check your oral reading of French first names. The names in your textbook are numbered. We shall say a number in English and wait while you read the name aloud. Then we shall say the name and wait while you repeat it. The model is number 1.

Modèle: 1. / (Richard) / Richard / (Richard)

Let's begin:

1. Richard
2. Robert
3. Jeannette
4. Jean
5. Brigitte
6. Gilbert
7. Luc
8. Jacques
9. Françoise
10. Réjean

OBS. 1 Observation 1 (*Livre*, p. 4)

OBJECTIVE: To teach the masculine/feminine concept governing the use of *un / une* with nouns representing male and female persons.

PROCEDURE: Assuming that recognition reading of the presentation context and the follow-up practice have been carefully checked, the students should already be aware of the difference in pronunciation between *un* and *une*. This observation provides an additional resource, not only to correct pronunciation, but to establish the gender connotations of these two determiners. While it is important that the determiners be clearly enunciated, care should be taken to avoid placing undue stress on these words thus destroying the natural intonation of the statement. Since *garçon* and *fille* are the only common nouns known at this stage in the program, the lesson should be limited to these two applications.



5. Écrivez: (*Cahier*, p. 2 and Tape)

OBJECTIVE: To confirm auditory discrimination between the determiners *un* and *une*.

PROCEDURE: The procedure for executing the exercise should be explained and demonstrated at the chalkboard before the recording is presented. If the teacher is doubtful that all students have understood the instructions, the recorder should be stopped after number 1 has been done, and a rapid check should be made to ensure that the rest of the exercise will be properly executed.

TAPESCRIPT: Look at exercise 5 in your workbook. Notice that the boxes are divided into two columns: one headed MASCULIN, and the other FÉMININ. It is important to hear the difference between the words *un* and *une* because *un* is a masculine word, and *une* is feminine. When you hear

un put a check mark beside the correct number in the masculine column. When you hear *une* put your check mark in the feminine column. Now look at the model and listen carefully.

Modèle: un

You heard *un* which is a masculine word, so the check mark is placed in the masculine column in the model.

Let's begin:

1. un
2. une
3. une
4. un
5. une
6. un
7. un
8. une

6. Faites des phrases: (*Livre*, p. 4)

OBJECTIVE: To confirm, in an oral reading context, the correct associations between the nouns *garçon / fille* and the determiners *un / une.*

PROCEDURE: Individual students are asked to select items from the option boxes which will produce two statements compatible in meaning. Correct pronunciation should be carefully checked. A student may select any of the given names in the first box, or may use any other name of his/her choice.

7. Écrivez: (*Cahier*, p. 2)

OBJECTIVE: To confirm comprehension of the nouns *garçon* and *fille*, to reinforce mastery of *un/une* as gender markers, and to give practice in simple transcription.

PROCEDURE: The workbook exercise provides a reminder (RAPPEL) of the spelling and gender connotations of *un/ une*, and a resource box containing given names for transcription.

A minimum of two or three items in this exercise should be done orally with the entire class before the written exercise is assigned. The students should be led to observe that the key word in each pair of statements is either *garçon* or *fille.*

Since this is the students' first experience in writing French, their attention should be drawn to the acute accent in *Gérard* and *Réjean* and to the cedilla in *garçon.*

As the written exercise is assigned, the teacher should point out that each student must write his/her own name in item 8 and complete the second statement accordingly. Any appropriate name from the resource list may be used in the rest of the exercise.

8. Complétez: (*Livre*, p. 5)

OBJECTIVE: To confirm mastery of: a) specific items of vocabulary, b) gender concepts as demonstrated by the correct use of *un / une*, and c) familiar sentence patterns.

PROCEDURE: This scripted oral exercise is intended for oral reading by individual students. When all seven of the speeches have been read to the teacher's satisfaction, a similar speech balloon may be drawn on the chalkboard with the given name and the last two words in the second statement represented by empty boxes. Individual students are asked to read the two statements using their own first names in the first statement. Gradually, the teacher replaces each of the other words on the chalkboard by an empty box until the whole speech is represented by boxes.

Note: For 7, both *Bonjour, je m'appelle Jeannette* and *Moi, je m'appelle Jeannette* should be accepted.



9. Écrivez: (*Cahier*, p. 3 and Tape)

OBJECTIVE: To develop listening comprehension skills in contexts which include a controlled introduction of unfamiliar vocabulary items.

PROCEDURE: Because of the stated objective of this exercise, it is not recommended that any of the unfamiliar items of vocabulary be introduced prior to the listening experience. The exercise should be presented as an experiment rather than a test. If necessary, teachers may use one or two items from the exercise to demonstrate how clues may be used to deduce meaning even when individual items of vocabulary are unknown.

TAPESCRIPT: This is exercise 9 in your workbook. Sometimes we don't know all the words people use, but we understand enough to know what they are talking about. You can do the same thing in French. Listen to these statements and questions, and try to guess what is asked. Put a check mark in the proper answer column in your workbook. Be sure your check mark is with the right number for each of the questions. Here is the model:

Modèle: Elle s'appelle Suzanne. C'est un garçon ou une fille?

Look at the model answer in your workbook. There are only two choices: *un garçon* or *une fille*. One of the clues you heard was the name, *Suzanne*, and the question was something about *un garçon* and *une fille*, so the answer is probably *une fille*. Therefore we have put our check mark under *une fille* in the model.

Let's begin:

1. Elle s'appelle Marie. C'est un garçon ou une fille?
2. Il s'appelle Alain. C'est un garçon ou une fille?
3. Elle s'appelle Brigitte. C'est une fille ou un garçon?

4. Voilà Pierre. Est-ce que c'est un garçon ou une fille?
5. Voilà Françoise. Est-ce que c'est un garçon ou une fille?
6. Voilà Jeannette. Est-ce que c'est une fille ou un garçon?
7. Il s'appelle Jacques. Est-ce que c'est une fille ou un garçon?
8. Voilà Monique. C'est un garçon ou une fille?
9. Elle s'appelle Hélène. Est-ce que c'est une fille ou un garçon?
10. Voilà Luc. C'est une fille ou un garçon?

10. Faites des phrases: (*Livre*, p. 6)

OBJECTIVE: To confirm comprehension of the vocabulary, and mastery of the sentence patterns featured in this *Étape*.

PROCEDURE: This is an *oral* exercise since transcription, at this point in the program, is restricted to a few key items of vocabulary. To explain and demonstrate the procedure for executing this exercise, the teacher may wish to use the first sentence as a model, eliciting the correct word order from the students, and transcribing the resulting sentence on the chalkboard. The students should be led to observe that the first word of each sentence is printed with a capital letter in the textbook, and that there is a period after the last word.

Some students may require a little time to study the scrambled elements of each sentence before being called upon to produce the complete sentence orally. The teacher may then write the sentence on the chalkboard to provide a visual model for checking.

[X] EXCURSION 1: Noms croisés (*Cahier*, p. 3)

OBJECTIVE: To provide a reward and cultural activity featuring the transcription of familiar French names.

PROCEDURE: This *Excursion* may be used as a seatwork or homework activity for individual students. The shorter puzzle is intended as a model and/or preparatory exercise if detailed instructions or demonstrations are required. Two of the names have been given in the model grid, and the number of letters required in each horizontal and vertical row has been indicated. With these clues, many students will require little or no teacher assistance to complete the model puzzle and proceed to the major puzzle.

Riche ou pauvre?

Objectives:

The primary objectives of this *Étape* are: a) to proceed from the known structure *Je suis + un garçon / une fille* to *Je suis + riche / pauvre*; b) to introduce *J'ai + # + dollars*, and c) to contrast the use of *j'ai / je suis*.

The adjectives *riche* and *pauvre* have been selected for this *Étape* because: a) their masculine and feminine forms are the *same*; b) they lend themselves readily to meaningful use in contrastive contexts.

The theme of the *Étape*, "*Riche ou pauvre*?" provides an effective device for contrasting *J'ai + # + dollars* with *Je suis + riche / pauvre*.

The numbers used in this *Étape* (*zéro*, *un*, *deux*, *trois*, *quatre* and *mille*) have been selected because they are invariable as to pronunciation, thus avoiding the phonetic difficulties which must be considered when presenting many subsequent numbers (e.g. *six* [sis], *six dollars* [si dola:r], *six amis* [sizami]).

It is suggested that teachers delay the teaching of numbers (other than those presented in this *Étape*) until Ensemble 2 where proper attention is given to phonetic changes.

Zéro dollar has been introduced as a convenient way of presenting the concept of lack of money, thus avoiding the use of the negative *je n'ai pas* and the added difficulty of *d'argent* (e.g. *J'ai un dollar*, but *Je n'ai pas d'argent*) at this early stage in the program.

Teachers who would prefer to use the more natural *Je n'ai pas d'argent*, in spite of the language difficulty, are free to introduce this statement.

PHASE A

P **Presentation** (*Livre*, p. 8)

PROCEDURE: Prior to the textbook presentation, this lesson should be introduced by the teacher with reference to real or play money and bank cheques. Samples of French cheque forms will be found in the student's workbook (*Excursion 3*, p. 10). Teachers or students may wish to obtain a variety of French cheque forms from local banks for use in this presentation and related exercises and activities.

In presenting the core vocabulary of this lesson teachers may wish to use incidental vocabulary such as: *Voilà . . .*, *C'est . . .*, *Je compte mon argent*, *Compte ton argent*, *C'est combien*?, *J'ai . . .*. If such statements are introduced, they should be considered as *passive* knowledge.

After aural-oral practice directed by the teacher, the textbook presentation should be examined and treated as a brief recognition reading lesson.



11. Lisez: (*Livre*, p. 8 and Tape)

OBJECTIVE: To confirm comprehension and correct pronunciation of the numbers *zéro* to *quatre* and *mille*, and of the word *dollars*.

PROCEDURE: This oral reading exercise is supported by a tape recording which is designed to confirm or correct the student's performance. For this reason the student must read each item in the exercise *prior* to hearing the recorded reading. The subsequent repetition of the model by the student provides the necessary confirmation or correction.

PREPARATORY STEPS: 1) With some classes or groups it may be advisable to present this exercise as a teacher-centered activity before attempting the recorded version. 2) The convention for writing 1000, 2000, etc. should be drawn to the students' attention, and the use of the dollar sign and decimal point may require review with some classes.

TAPESCRIPT: Look at exercise 11 in your textbook. This exercise will check your oral reading of the numerals you are learning in French. When I give the number of an exercise item in English you read aloud the numeral or the amount of money beside that number in your textbook. Then listen to the model and repeat it once more. Listen while we do number one as a model.

Modèle: One. / trois dollars

Now let's begin. We'll start again with number one.

1. trois dollars
2. quatre
3. mille dollars
4. zéro
5. deux dollars
6. trois
7. un dollar
8. deux
9. mille
10. quatre dollars



12. Dictée: (*Cahier*, p. 6 and Tape)

OBJECTIVE: To confirm comprehension of the numbers featured in *Phase A*.

PROCEDURE: This recorded workbook exercise is, in fact, a simple listening comprehension exercise which allows the teacher to test the comprehension of all students at one time, and to identify those individual students who may need remedial work on particular items of vocabulary before proceeding with subsequent exercises.

TAPESCRIPT: Look at exercise 12 in your workbook. This is a dictation exercise. You will hear eight numbers dictated in French. Show that you understand by writing each of these numbers as a numeral. For example,

look at the model. If you heard *trois mille* you would write the number as you see it written in the model. Don't worry if you miss one or two items during the first reading. The dictation will be given twice.

Let's begin:

1. deux
2. un
3. quatre
4. mille
5. zéro
6. quatre mille
7. trois
8. deux mille

Now listen and check your work as we read the dictation once more.

13. Écrivez: (*Cahier*, p. 6)

OBJECTIVE: This workbook exercise is designed to confirm recognition reading comprehension of most of the vocabulary featured in *Phase A*, and to ensure mastery of certain basic conventions to be observed in the writing of numbers and amounts of money.

PROCEDURE: It may be advisable to introduce this exercise with a review of the conventions to be observed in the writing of four-digit numbers (with no space or comma after the thousands column), and, with some classes, to review the rules concerning the use of the dollar sign and decimal point (or comma) in the numerical representation of money. Chalkboard work to support this review should include items such as $4000.00 (or $4000,00) in which all of these conventions are represented.

Checking of this exercise should include consideration of the written forms as well as proof of comprehension.

[X] EXCURSION 2: Complet! (*Cahier*, p. 7)

OBJECTIVE: To provide a reward activity featuring aural-oral use of the vocabulary of *Phase A*.

PROCEDURE: The patterns, reference resources and models for this *Excursion* are provided on pages 7 and 8 in the student's workbook.

The cards for this *Excursion* may be used to play three games: *Complet!*, *Solitaire* or *Paires.*

Materials

1. *18 playing cards* (for all three games)
   The cards may be made by tracing the outline of a conventional playing card onto light cardboard and then cutting out a set of eighteen such cards. The eighteen cards are equally divided into two series, A and B. Onto the nine cards in *Série A* the student transcribes the dollar amounts (in figures) as listed for *Série A* in the workbook (see model and list for *Série A*, Cahier, p. 7). The remaining nine cards bear the corresponding verbal forms (see model and list for *Série B*,

Cahier, p. 7). If the backs of the cards are decorated, care should be taken to ensure that the backs of all cards in each set are identical. This is best achieved by using a tracing pattern, sticker or simple geometric design. Another alternative is to use a different colour of cardboard for each series.

2. *1 game board and markers* (for Complet!)
The game board on p. 8 in the workbook may be used as printed, or the page may be reproduced for repeated use. Beans, buttons, bottle caps, etc. may be used as markers.

Complet!

This is a group game which combines the principles of **Bingo** and **Tic-Tac-Toe**.

Using his/her own copy of the game board, each student prepares for the game by writing a different amount of money (in figures) in each of the eight blank squares in an arrangement of his/her own choice. A check list (in words) is provided under the game board to ensure that all the required amounts will be represented on the board.

To ensure that there will be a sufficient number of cards in the master deck, the game caller takes a set of *Série A* cards and a set of *Série B* cards (double or triple sets may also be used), and tosses them together in a box or bag. He/She then picks out the cards in random order and reads aloud the amount of money represented on each card. Each player places a marker on the square in which that amount has been written.

When a player has a straight line of markers on his/her card (horizontally, vertically or diagonally) he/she calls *Complet!* and must read back the amounts represented in the three winning squares. These are checked against the caller's cards which have been placed to one side.

The first winner to call *Complet!* receives 3 points, and the game goes on. The next winner receives 2 points, and the third winner receives 1 point.

Note: Winners' markers remain on the board throughout the game.

Solitaire

To play *Solitaire* the student shuffles the *Série A* and *Série B* cards separately (more than one set of each may be used). Each deck is placed face down in front of the player. He/She picks up the top cards from decks A and B. If they match (e.g. $4.00 / *quatre dollars*), they are placed face up on the right. If they do not match, they are placed face down on the left. When all of the cards in both decks have been used, the teacher or a competent monitor checks the player's oral reading of each matched set. The player receives 1 point per matched set and 1 point for correct oral reading of each set.

Paires

This is a matching game for two players. It may be played with one or more sets of *Série A* and *Série B* cards in each deck. Player A shuffles the *Série A* deck and places it face down in front of himself/herself. Player B does the same thing with the *Série B* deck.

Player A turns up the top card from the *Série A* deck and reads aloud the amount of money represented on the card. Player B does the same thing with his/her top card.

If the cards match (e.g. A: $3000.00 / B: trois mille dollars), B claims the 2 cards as his/her trick and is given 2 points. If the cards do not match, Player A claims the trick, but scores only 1 point since the odds against a match are in his/her favour.

The game may continue in this fashion with Player A playing first each time, or the play may alternate with the players taking turns at playing first since the one who plays first can win only 1 point.

To simplify scoring at the end of the game, players should stack matching tricks (2 points each) face up, and non-matching tricks (1 point each) face down.

PHASE B



P **Presentation** (*Livre*, p. 9 and Tape)

PROCEDURE: While it is not difficult to introduce and practice *Voilà + amounts of money*, and *Merci, + given names*, in a classroom situation, it may be a problem to devise natural contexts in which to use *Monsieur*, *Mademoiselle* (*Madame*). This may be achieved by having the students play adult roles (using grown-ups' hats to support role identification).

Here again the teacher may choose to introduce incidental, passive vocabulary to facilitate the initial oral presentation. The obvious example would be: *Donne $ à Monsieur Johnson* (*Mademoiselle Mitchell*, etc.). This type of command would elicit exchanges such as: *Voilà quatre dollars, Monsieur. / Merci, David*, or *Voilà un chèque de trois mille dollars, Mademoiselle. / Oh! Merci, Monsieur* (*Madame*).

The French convention of using *Monsieur*, *Mademoiselle* (*Madame*) without the surname should be explained and practised.

After the teacher-centered aural-oral presentation and practice, the textbook presentation should be used simply as a follow-up recognition reading activity.



14. Lisez: (*Livre*, p. 10 and Tape)

OBJECTIVE: To confirm recognition reading of *Voilà + known vocabulary.*

PROCEDURE: Students must read each statement *before* listening to and repeating the recorded model.

TAPESCRIPT: Look at exercise 14 in your textbook. This is a reading exercise. When I call the number of each sentence, you read the sentence

aloud. Then listen to the model reading, and repeat the sentence once more.

I'll give the sentence numbers in English. Let's begin.

1. Voilà quatre dollars.
2. Voilà mille dollars.
3. Voilà un dollar.
4. Voilà deux mille dollars.
5. Voilà un chèque de trois mille dollars.

15. Écrivez: (*Cahier*, p. 9)

OBJECTIVE: To check reading comprehension of the vocabulary featured in *Phase B*.

PROCEDURE: As indicated in the model, the student demonstrates comprehension of each printed statement by matching each numbered statement with the letter representing the corresponding illustration.



16. Écoutez: (Tape)

OBJECTIVE: To provide practice in pronouncing the French [r] sound in various positions within words.

PROCEDURE: Before proceeding with this exercise, the teacher should demonstrate and explain the physical controls required to produce this French sound effectively. The so-called Parisian [r] is produced with the slight friction of the back of the tongue against the soft palate, keeping the tip of the tongue behind the lower front teeth. At the teacher's discretion, the [r] produced with a tongue-tip trill may also be mentioned or taught. Either [r] is acceptable, but the former is more common among native speakers.

TAPESCRIPT: The [r] sound is very different in French and in English. In English we say *Robert*, but in French it is [rɔbɛ:r]. It is important to master that French [r] sound if you want to have a good French accent. Listen and repeat the following French names which contain the [r] sound.

Let's begin:

1. Richard
2. Réjean
3. Robert
4. Brigitte
5. Marie
6. Gérard

Now try these words and sentences:

7. Bonjour
8. un garçon
9. merci
10. Voilà trois dollars.

X EXCURSION 3: Voilà un chèque (*Cahier*, p. 10)

OBJECTIVE: To provide a practical, educational activity which demonstrates the use of French in a realistic context, and which also provides a review of known language elements and concepts.

PROCEDURE: Reproductions of authentic cheques are used in this *Excursion.* Teachers or students may wish to obtain other French cheque forms from various banks, and to observe the minor differences among them.

Students who have had no experience in reading or writing cheques in English will require special preparatory instruction before attempting this project.

Questions about the French conventions for writing dates should be answered, but mastery of dates in French is not expected in this *Excursion.*

Before the students begin completing the five cheques, their attention should be drawn to the arrows which indicate the blanks to be filled in. The year required to complete the date should be the current year, but the students should be allowed to make out their cheques to anyone of their choice. On cheques #1 to #4 the amount of the cheque is given either in figures or words and cannot be changed, but in cheque #5 the student is free to decide the amount to be paid. All of the cheques should be signed with the student's own name.

PHASE C



P Presentation (*Livre*, p. 11 and Tape)

PROCEDURE: Using play money or cheques, demonstrate the meaningful use of *J'ai / Je suis* by showing a large amount of money and saying: e.g. *J'ai quatre mille dollars. Je suis (très) riche*, and then showing a small amount of money and saying: e.g. *J'ai un dollar (un cent). Je suis (très) pauvre.* Appropriate facial and vocal expressions will contribute to comprehension. Teachers may find it useful to introduce, for comprehension only: *Combien d'argent est-ce que tu as*, (Bill)*?* and *Est-ce que tu es riche?* To provide students with the opportunity to practise these expressions, place play money (in all of the known denominations) in a bag or box, and have individual students draw any single bill at random. The student shows the bill and makes the two related statements: *J'ai # dollar(s). Je suis (très) riche / pauvre.*

To introduce the incidental vocabulary in this lesson, demonstrate again, adding the words *Youpi! Zut! Regarde!* with appropriate gestures and/or facial and vocal expressions. Then resume the grab-bag routine and encourage the students to add one of these new words to at least one of their two basic statements.

This type of aural-oral exercise should then be followed by examination and oral reading of the comic strip presentation in the textbook.



17. Lisez: (*Livre*, p. 12 and Tape)

OBJECTIVE: To further consolidate oral and reading mastery of the language elements and concepts featured in these three conversational exchanges.

PROCEDURE: These conversational exchanges are presented as an oral reading experience supported by a recorded model.

It is suggested that the first presentation of the exchanges should be a silent reading experience accompanied by a recorded oral reading to establish an oral reading model for the students' subsequent performance.

Incidental vocabulary such as: *Tiens* (*Here* or *There*), *Moi, Et moi, Alors moi* may require teacher presentation or clarification, but should not be given undue emphasis.

After the three exchanges have been read silently with the recorded accompaniment, the recording of each exchange should be replayed prior to the students' oral reading of the exchange. At the teacher's discretion, the recording may also be played after the students' performance of each exchange, and remedial work should be done as required.

As indicated by the stars, triangles, circles, squares and diamonds, the exchanges are intended to be read by two or more students, each speaking a designated part in the exchange.

It is not necessary for the students to memorize their roles since this is basically an oral *reading* exercise. Roles may, however, be learned by heart by students who wish to enact one or more of the exchanges without reference to the printed script.

To ensure meaningful performance of these exchanges it is essential that some attempt be made to dramatize the oral readings or memorized presentations by having the participants perform the appropriate actions using play money or cheques in the correct bills or amounts, as indicated in each of the three scripts. The use of such hand props minimizes the memorization factor and permits the students to communicate the essence of the message effectively, even if they do not reproduce the exchange verbatim. Such improvisations should be encouraged once the basic exercise has served its purpose.

TAPESCRIPT: Look at the three short conversations in exercise 17 in your textbook. Follow them in your textbook while you listen to this recording.

1. ▲ Je suis très pauvre, Madame.
   ★ Tiens! Voilà un dollar.
   ▲ Ah! J'ai un dollar! Merci, Madame.

2. ▲ Je suis très pauvre, Monsieur.
   ★ Moi, je suis millionnaire.
   Voilà un chèque de mille dollars.

▲ Oh, merci, Monsieur! Merci!
J'ai mille dollars! Je suis riche!

3. ▲ J'ai quatre mille dollars. Je suis très riche.
★ Moi, j'ai trois mille dollars. Je suis riche.
■ Moi, j'ai deux mille dollars. Je suis pauvre.
● Et moi, j'ai mille dollars. Je suis très pauvre.
◆ Alors moi, je suis très, très, très, pauvre!
J'ai un dollar.

18. Faites des phrases: (*Livre*, p. 12)

OBJECTIVE: To use *J'ai* + # *dollars* and *Je suis* + *très riche / pauvre* creatively and meaningfully.

PROCEDURE: Each participating student should try to produce a sentence beginning with *J'ai* which is different from those previously produced by other students. The choice of adjective (with or without *très*) indicates comprehension of both sentences. However, since rich/poor concepts are subjective, it should not be assumed that the student who says: *J'ai deux dollars. Je suis riche.* has failed to use the language meaningfully. He/She may consider two dollars to be a great deal of money. Teachers may have to discuss such perceptions with their students in order to understand their terms of reference.

To avoid monotony this exercise should not be performed by more than seven to ten students in any one teaching period.

19. Écrivez: (*Cahier*, p. 12)

OBJECTIVE: 1) To confirm in writing: a) comprehension of previously taught numbers written as words; b) the ability to differentiate between the meanings of *J'ai* and *Je suis*; c) an understanding of the meaning of *très*. 2) To provide practice in the transcription of numbers to be written in words as an interpretation of figures.

PROCEDURE: In Part A of the exercise the student must demonstrate comprehension of previously taught numbers by converting amounts of money written as words into the same amounts written as figures. In addition, he/she must interpret given amounts of money in terms of *riche* or *pauvre*. (See note re Exercise 18 with respect to perceptions of wealth and poverty.)

In Part B of the exercise the conversion is from figures to words in the first sentence of each set. It is not expected that the student should recall the spellings of the words in this exercise. All of the words required may be found in Part A. This is therefore an exercise in meaningful transcription.

20. Complétez: (*Livre*, p. 13)

OBJECTIVE: a) To provide a review and synthesis of language elements and concepts presented to date; b) to develop the student's ability to compose thoughts and language in a coordinated series of statements; and c) to help students develop good learning strategies by teaching them to look for clues which will help them to solve specific problems (see example given in *Procedure* below).

PROCEDURE: An examination of the six scripted oral presentations reveals that the number of language elements to be supplied by the student increases from one presentation to the next, but that the general pattern and sequence is essentially the same throughout the exercise. An element which is missing from one statement is provided in the corresponding statement in another presentation, thus providing reference resources for the student who may be uncertain of a given completion.

The sixth presentation is intended to be personalized by each student who may wish to attempt the "oral composition".

In introducing this exercise, the teacher should lead students to observe and discuss the clues and resources provided in the contexts which will help them to complete the statements in the exercise. For example, the teacher may draw attention to the first sentence in item #1 and also in #2:

Je [redacted] *'appelle André.*
Moi, [redacted] *m'* [redacted] *Brigitte.*

and have them observe that, together, these two sentences provide all the language elements needed to complete both statements.

Such comparisons and cross-references may be suggested as a means of solving problems in other sentences as well, thus encouraging students to look and think beyond one specific statement when doing an exercise.

This type of exercise lends itself to individual, partner or group work. Such student-centered work must, of course, be followed by checking or testing of achievement.

21. Écrivez: (*Cahier*, p. 14)

OBJECTIVE: To provide a written verification of each student's grasp of the language elements and concepts featured in the exercise. The content of the exercise represents a general synthesis of core vocabulary and concepts treated to date.

PROCEDURE: Using the model, the teacher should demonstrate the use of the resource vocabulary (in the line box) for transcription in the sentences for completion. It should be noted that not all of the resource items need be used, and that some may be used more than once.

As suggested in the *Teaching Notes* for exercise 20, students should be encouraged to be observant and to look for all possible clues. For example, in the model, although either *Annette* or *André* would produce a linguistically correct completion for *Je m'appelle . . .*, only *André* is acceptable because of statement *a.*

[X] EXCURSION 4: Raymond et Monique (*Livre*, p. 14)

OBJECTIVE: a) To provide an oral project for students who enjoy a special challenge; b) to motivate observation and interpretation; c) to review known vocabulary and concepts in a context which is both structured and creative.

PROCEDURE: To complete the speeches in this comic strip, the students must use a variety of skills: a) they must observe the general situation and certain specific details in each frame, and the development of the story from beginning to end; b) they must then observe the number of words required to complete each speech, and notice that the varying lengths of the boxes representing the missing words provide additional clues as to the completion required; c) they must then recall and supply the vocabulary items required to produce a series of meaningful speeches which will be compatible, not only with the forms presented by the printed sentence patterns, but also with the intended messages and with the development of the story line.

Some students may wish to dramatize this picture story. Others may wish to create their own comic strips using known vocabulary, or to present original dramatizations.

This *Excursion* lends itself to group work. Teams of three or four students may work together to develop the speeches with the goal of presenting the story as a dramatized reading or as a short skit to be performed without reference to the script. Improvisations, modifications, additional speeches, props, costume effects, etc. should be welcomed.

[X] EXCURSION 5: Raymond et Monique (*Cahier*, p. 16)

OBJECTIVE: a) To provide an optional activity for students who may enjoy the challenge of writing a short composition in French; b) to provide a special assignment for competent students who may be left to work on their own while other students are occupied with remedial work; c) to provide a supplementary exercise in writing a structured composition based on review vocabulary and concepts.

PROCEDURE: *Excursion 4* must be completed before *Excursion 5* is attempted since the information required for *Excursion 5* is provided in *Excursion 4*.

Students who wish to try this written project should be allowed to select either or both of the two compositions for completion.

[X] EXCURSION 6: Riche ou pauvre? (*Cahier*, p. 17)

OBJECTIVE: To provide a reward activity featuring oral and written use of the vocabulary in *Phase A*.

Note: Since this *Excursion* will involve the use of English for calculating large sums of money, teachers who do not favour the use of English may prefer to disregard this *Excursion*.

PROCEDURE: The pattern, record sheets and vocabulary references required for this game are provided on pages 17 and 18 in the student's workbook.

Materials

1. *A cardboard cube*
   The pattern for the cardboard cube should be traced or reproduced on light cardboard, cut, folded and glued or taped as indicated, and the amounts of money shown on the model should be clearly transcribed onto the six faces of the die.
2. *Record sheets*
   Two forms for recording game winnings are provided in each workbook. If more forms are required, this page may be reproduced.

Riche ou pauvre?

This is a game for two players. Each player writes his/her name at the top of a column on the record sheet. Player A rolls the cardboard die and reads the amount of money rolled (e.g. $3.00) as follows: "*J'ai trois dollars*" He/She then completes statement #1 on the record sheet in the appropriate column: e.g. J'ai *trois dollars.*

Player B then takes his/her turn following the same procedure.

As indicated by the numbers 1 to 5 on the record sheet, each player has 5 turns.

When all five statements have been completed on the record sheet by both players, each adds his/her winnings and writes the total in figures: e.g. Total: *$2007.00.* This total is not intended for oral production or for writing in words since it may include numbers which are not yet known in French. It is merely a reference for the information required to complete the final statement on the record sheet.

A player who has not rolled $1000.00 is *pauvre.* A player who has won at least $1000.00 but less than $2000.00 is *riche.* A player who has $2000.00 or more in total winnings is *très riche* or even *très, très riche* depending on his luck.

With most classes or groups it will be necessary to provide a chalkboard model and to demonstrate the procedure for using the record sheets. The interpretation of totals in terms of *pauvre, riche, très riche*, etc. should also be discussed.

The winner is, naturally, the player who has the larger total and who can make the appropriate final statement.

Comment est-ce que tu t'appelles?

Objectives:

In this *Étape*, mastery of the verb *s'appeler* is expanded from its use with *je* in the present tense to uses with *tu, il* and *elle*, and from the declarative to the interrogative forms. In addition, a few related items of vocabulary are introduced.

Reminder: Students should be asked to begin collecting photographs or preparing drawings of their parents, brothers, sisters, cousins, aunts, uncles, grandparents and pets for use in *Étapes 4* to *6*.

PHASE A



P **Presentation** (*Livre*, p. 16 and Tape)

PROCEDURE: Since the interrogative form *Tu t'appelles* + proper name*?* differs from the declarative form only in intonation, it is suggested that this simpler form of the question be taught before the form with *Est-ce que.*

Reviewing *Je m'appelle . . .*, the teacher may begin by using a routine such as the following:

(Pointing to self)
—*Je m'appelle Mademoiselle (Madame, Monsieur) Smith.*
(Pointing to Richard)
—*Tu t'appelles Robert? Ah, non! (Pardon) Tu t'appelles Richard!*

After two or three such demonstrations, the exchange may be varied as follows:

TEACHER: *Tu t'appelles Robert?*
RICHARD: *Non, Mademoiselle (Madame, Monsieur) je m'appelle Richard.*

To provide a context in which the students may ask the question, each student may write any French name of his or her choice on a piece of paper which is then placed face down on his/her desk. The students then try to guess each other's secret names as follows:

Tu t'appelles Jacqueline?
Non, je m'appelle (name on slip of paper).

To teach the form with *Est-ce que* the same routines may be repeated.

The lists of common French-Canadian names (*Livre*, p. 17, Ex. 22) may be used as a reference resource from which students may select their "*Noms secrets*", or the French names taught in *Étape* 1, Ex. 4 and Ex. 6 may be presented as a resource list written on the chalkboard.

After such an aural-oral presentation, the textbook presentation for *Phase A* should be examined and practised as a recognition reading experience. Whenever the context lends itself to role playing, as it does in this case, oral reading is more effective when students assume parts and attempt a simple dramatization of the situations depicted in the illustrations.



22. Lisez: (*Livre*, p. 17 and Tape)

OBJECTIVE: To expand the concept of masculine and feminine genders in both their oral and written forms, and to familiarize students with the corresponding masculine and feminine forms of certain common French-Canadian given names.

PROCEDURE: See instructions in tapescript.

TAPESCRIPT: Look at exercise 22 in your textbook. Girls and boys often have similar names, but the feminine and masculine forms usually have different endings. Here are some pairs of names. Read each name after the model. The girl's name is the first one in each pair.

1. Jeanne / Jean
2. Réjeanne / Réjean
3. Lucienne / Lucien
4. Pierrette / Pierre
5. Henriette / Henri
6. Yvette / Yves
7. Louise / Louis
8. Françoise / François
9. Nicole / Nicolas
10. Jacqueline / Jacques

OBS. 2 Observation 2 (*Livre*, p. 17)

OBJECTIVE: To provide an illustrated reference to ensure mastery of the concept that *je* means "I" and that *tu* means "you" and that both may refer to either a male or a female person. This gender concept regarding *je* and *tu* is prerequisite for adjective agreements introduced in *Étape 4* (e.g. *Je suis grande. / Je suis grand.*)

PROCEDURE: A simple game to confirm mastery of this concept is to have teams of students line up and see how quickly they can perform the following routine:

(Each student points first to himself/herself and then to his/her neighbour)

JOHN: *Je m'appelle John.* (Turning to neighbour)
Tu t'appelles Anne.

ANNE: *Je m'appelle Anne.* (Turning to neighbour)
Tu t'appelles Sandra.

SANDRA: *Je m'appelle Sandra.* (Turning to neighbour)
Tu t'appelles . . .

etc.

Since all errors must be corrected immediately by the teacher or another student, poor performance will cost the team a penalty in time loss. The total time for each team to complete the round-robin is recorded, and the team with the best total time is the winner.

23. Complétez: (*Livre*, p. 18)

OBJECTIVE: To provide an oral reading completion context to review *je m'appelle . . . / tu t'appelles . . .* and the masculine and feminine counterparts of French given names.

PROCEDURE: After demonstrating the principles which govern this exercise (*garçon* ⟷ boy's name / *fille* ⟷ girl's corresponding name), the teacher should direct the exercise by having pairs of students read aloud and complete the 7 exchanges. The items for completion vary from one exchange to the next, and the last exchange prepares the students for a possible further exploitation of the exchange pattern in which the first speaker may ask the question, using any name from the list in Ex. 22, and the second speaker must respond, *Non, je suis un garçon / une fille. Je m'appelle + (masculine / feminine counterpart of the name used in the question).* If this creative extension of the exercise is attempted, it will be more effective if the first speaker in each exchange asks the question using a boy's name when addressing a girl and vice versa, so that the statement *Non, je suis un garçon / une fille* will, in fact, be true.

24. Écrivez: (*Cahier*, p. 20)

OBJECTIVE: To provide a reading and writing experience which will confirm mastery of: a) the association between *je* ⟷ *m'* and *tu* ⟷ *t'*; b) *un / une* as gender markers; c) the gender connotation of certain forms of French given names; d) and to give practice in the meaningful transcription of *garçon* and *fille*.

PROCEDURE: With reference to the model, discuss and demonstrate the principles governing the completion of the sentences, and point out the vocabulary provided in the resource box. It may be worthwhile to draw attention once more to the cedilla in the word *garçon*, and to demonstrate its formation in writing.

Since this exercise is designed for both oral and written use, it may be advisable to do the entire exercise once as a series of oral exchanges (with pairs of students reading the designated roles) before assigning the written work.

Checking should also involve not only correction of the written work, but another rapid oral performance of each exchange along with any remedial work which may be required.



25. Écoutez: (Tape)

OBJECTIVE: To introduce some common French-Canadian surnames as an exercise in pronunciation with intrinsic cultural value.

PROCEDURE: To introduce the theme of this exercise, it would be interesting to discuss in English the origins and cultural heritage represented by the surnames of some of the students in the class. This could involve reference to maps, discussion of native languages and customs, guessing games about the origins of names, and special attention to the pronunciation of foreign names.

The recorded instructions for the exercise should then be sufficient to begin the exercise.

TAPESCRIPT: People's last names often tell us the country of origin of the father's family. MacPherson, for example, is a Scottish name. The O'Shaugnessy's come from Ireland, and the Rossinis' ancestors were born in Italy. Here are a few French surnames that are common in Canada. Repeat each name after the model. Notice that the last syllable of each word is usually louder and longer than the rest.

Let's begin:

1. Simard
2. Fortier
3. Leduc
4. Gauthier
5. Bourassa
6. Bédard
7. Lemieux
8. Tremblay
9. Gagnon
10. Cloutier
11. Lessard
12. Dubé



26. Lisez: (*Livre*, p. 19 and Tape)

OBJECTIVE: a) To combine recognition reading of given names and surnames with oral production; b) to provide a larger unit (than single names) for reading, listening and oral reproduction.

PROCEDURE: It should be noted that the names *Trudeau* and *Cartier* are introduced for the first time in this exercise. Teachers who feel that the reading of these two names (without previous aural-oral presentation) would represent an unfair challenge to their students, should preface the exercise with the necessary aural-oral practice.

The students' performance should be carefully monitored to ensure not only correct pronunciation, but also the placement of stress on the final syllable of given names and surnames having more than one syllable.

TAPESCRIPT: This is a reading exercise. Look at the list of names on page 19 in your textbook. Read each name aloud. Then listen to the model and repeat the name again. I'll call the numbers.

Let's begin:

1. Alain Simard
2. Anne Leduc
3. Henriette Bédard
4. Luc Gauthier
5. Louise Tremblay
6. Georges Lessard
7. Nicolas Gagnon
8. Jacqueline Fortier
9. Michel Lemieux
10. Françoise Cloutier
11. Yves Dubé
12. Pierre Trudeau
13. Réjean Bourassa
14. Jacques Cartier

X EXCURSION 7: Surnoms et noms complets (*Livre*, p. 20)

OBJECTIVE: To provide an interesting (and, in some cases, amusing) oral activity featuring the introduction of some common French nicknames.

PROCEDURE: As indicated in the model, this is an oral exchange activity for pairs of students. The first student asks the question: *Tu t'appelles* (*Est-ce que tu t'appelles*) + any nickname of his/her choice? The partner replies (perhaps indignantly): *Non, je m'appelle* + a complete name! The completion may consist of as many given names as the responding student may wish to string together. The longer the list (within reason) the more amusing the effect.

Students may know French people who have nicknames, given names or family names different from those provided in the resource lists. Such additional names may be included in the activity by listing them as a supplementary resource on the chalkboard.

PHASE B

P Presentation (*Livre*, p. 21 and Tape)

PROCEDURE: Routines such as those suggested for the *Phase A* presentation may be adapted for use in introducing the two forms of this question. It is suggested that the form *Comment est-ce que tu t'appelles*? be presented and practised before the inverted form is introduced. It may be helpful, at this point, to write each form on the chalkboard, and to draw attention to the differences between the two patterns while stressing that the meaning is the same for both forms:

CHALKBOARD OBSERVATION:

Comment est-ce que tu t'appelles?
Comment ——→ *tu t'appelles?* *Je m'appelle . . .*
Comment ——→ *t'appelles-tu?*

After the aural-oral presentation, supported by chalkboard observation and analysis, has been completed, the textbook presentation should be read aloud and subsequently used as a reference resource as required.

Note: While both interrogative forms (the form with *est-ce que* and the inverted form) are quite frequent, the inverted form is more common in French Canada. The form with *est-ce que* is more popular in France.



27. Écrivez: (*Cahier*, p. 21 and Tape)

OBJECTIVE: To teach aural recognition of interrogative forms as opposed to declarative forms.

PROCEDURE: This recorded exercise is composed of two parts with special instructions for each. To introduce *Part A* it is suggested that chalkboard examples be presented, discussed, modelled orally and repeated by the students. Most students will have no difficulty in recognizing the interrogative form when the verbal clue *est-ce que* is present. The interrogative form identified only by intonation may require special attention however. Chalkboard models should therefore include sentences such as:

Tu t'appelles Marie. / Tu t'appelles Marie?

and aural-oral practice stressing the declarative / interrogative intonations for such sentence patterns.

Part B of the exercise should be introduced only after *Part A* has been successfully completed by the students.

This part of the exercise introduces the common, colloquial form of the pattern: *Comment tu t'appelles*?

Students should be prepared to hear and understand this very informal interrogative form. Teaching of *Comment tu t'appelles*? for oral production is left to the teacher's discretion.

TAPESCRIPT:

A. Look at exercise 27 in your workbook.

Can you tell the difference between a statement and a question? Sometimes the only difference is in the way a person uses his voice. Listen. This is a statement. *Tu t'appelles Jacques.* But this is a question: *Tu t'appelles Jacques*? In the statement the voice went down at the end of the sentence, but in the question the voice went up.

Another way to make a question is to begin your sentence with an interrogative word or expression such as *Est-ce que.* For example: *Est-ce que tu t'appelles Jacques*?

In this exercise all you have to do is notice the difference between statements and questions. When you hear a question put a question mark in your workbook beside the number of the sentence. When you hear a statement, put a check mark beside the number. Here is the model. Listen. *Tu t'appelles Marie*? The voice went up at the end of the sentence, so we have put a question mark in the model box.

Let's do numbers one to seven:

1. Tu t'appelles Jacques?
2. Tu t'appelles Jean-Pierre.
3. Est-ce que je m'appelle Françoise?
4. Je m'appelle Monique.
5. Tu t'appelles Robert?

6. Est-ce que tu t'appelles Robert?
7. Tu t'appelles Robert.

B. Now, if we want to ask a person what his name is, we may say: *Comment est-ce que tu t'appelles*? or, if we are being very informal we could leave out the *est-ce que* and simply say: *Comment tu t'appelles?*

Another way to ask this question is by changing the word order and saying *Comment t'appelles-tu*? French Canadians often use this form of the question.

Let's go on with Part B of the exercise. Put a question mark in your workbook when you hear a question, and a check mark when you hear a statement.

Let's begin:

8. Tu t'appelles Georges?
9. Je m'appelle Georges.
10. Comment est-ce que tu t'appelles?
11. Est-ce que tu t'appelles Colette?
12. Comment t'appelles-tu?
13. Tu t'appelles Colette.
14. Comment tu t'appelles?
15. Comment est-ce que je m'appelle?



28. Écrivez: (*Cahier*, p. 21 and Tape)

OBJECTIVE: To confirm perception of the effects on *meaning* produced by various interrogative *forms*.

PROCEDURE: The pre-teaching for this recorded workbook exercise should include a rapid review of the various interrogative forms represented in the exercise (see *Tapescript*), and of the appropriate response pattern for each interrogative form. Students should observe that *Comment* questions *never* produce a *Oui / Non* answer.

To ensure that the students understand the processes and procedures for executing this type of multiple-choice exercise, it may be necessary, with some classes, to present more than one model at the chalkboard before attempting the recorded workbook exercise.

If it appears that the students are having difficulty with the exercise, the recording should be stopped from time to time, and the items presented to that point should be checked and discussed before the next block of items is attempted.

TAPESCRIPT: Look at exercise 28 in your workbook. You will hear ten questions. You have a choice of three different answers to each question, but only one of these three answers really suits the question. Put a check mark beside statement a, b or c to indicate which statement you think is the right kind of answer to each question. You will hear each question twice. Here is the model question:

Comment est-ce que tu t'appelles?

Look at statement a, b and c in the model. Statement b is the only one which really answers the question, so we have placed a check mark beside statement b.

Let's begin:

1. Comment est-ce que tu t'appelles?
2. Tu t'appelles Lucienne?
3. Est-ce que tu t'appelles Réjean?
4. Comment t'appelles-tu?
5. Comment est-ce que tu t'appelles?
6. Tu t'appelles Jacqueline?
7. Est-ce que tu t'appelles Jeanne?
8. Comment t'appelles-tu?
9. Comment est-ce que tu t'appelles?
10. Est-ce que tu t'appelles André Dubuc?



29. Écrivez: (*Cahier*, p. 22 and Tape)

OBJECTIVE: To further confirm perception of the effects on meaning produced by various interrogative *forms*, and to consolidate the principle that *Comment* questions *never* produce a *Oui / Non* answer.

PROCEDURE: Although the format of this recorded workbook exercise is different from that of the preceding exercise, the function is similar, and therefore the preparation routines are also similar. However, since the format is new, it may be advisable to provide chalkboard examples and demonstrations of the principles to be observed in using this format before administering the exercise.

TAPESCRIPT: Look at exercise 29 in your workbook. If you hear a question like this: *Est-ce que tu t'appelles Jean?* or *Tu t'appelles Jean*? or *Je m'appelle Jean*?, the answer is either *Oui* or *Non*. But if the question is: *Comment est-ce que tu t'appelles*? or *Comment tu t'appelles*? or *Comment t'appelles-tu*?, the answer is the person's name—for example, *Jean* or *Marie* or *Robert*.

In this exercise you will hear some questions. Show that you understand each question by circling the logical answer. Here is the model:

Comment est-ce que tu t'appelles?, so the logical answer is a person's name. Therefore we have circled the name *Richard*.

Let's begin:

1. Comment est-ce que tu t'appelles?
2. Tu t'appelles Jeannette?
3. Comment tu t'appelles?
4. Est-ce que tu t'appelles Réjeanne?
5. Comment t'appelles-tu?
6. Comment est-ce que je m'appelle?
7. Tu t'appelles André?
8. Est-ce que tu t'appelles Robert?
9. Comment je m'appelle?
10. Est-ce que je m'appelle Colette?

X EXCURSION 8: Comment est-ce que je m'appelle? (*Cahier*, p. 23)

OBJECTIVE: To provide a reward activity featuring French names and familiar interrogative forms with their corresponding responses.

PROCEDURE: This is a group game for up to ten students, using name tags, a stop-watch and the record sheet provided on page 23 in the workbook. Each player writes his/her own name on the record sheet opposite the number 1 in the column entitled NOM ANGLAIS, and the name of each of the other players opposite the number 2 to (a maximum of) 10. Each player selects for himself/herself a secret French name.

Note: Resource lists of French names, suggested by the students, should be prepared in advance, and may be classified in categories such as the following: a) given names, b) family names, c) nicknames, d) famous people in history, e) famous people in entertainment, f) famous people in sports, etc. Preparation of these lists could involve the students in research and discussion, and could thus serve a worthwhile cultural function. This exploitation of *Excursion 8* is left to the discretion of the teacher.

Having selected a secret French name (from a specified list), each student must scramble the letters of the name and print them clearly on a piece of paper which is then pinned on his/her clothing.

A timer is appointed, and, at a given signal, the stopwatch is started, and the game begins. Each participating student moves freely from player to player, studies the scrambled name tags and tries to decode the secret names which they represent. As a player deciphers a French name, he/she writes that name in the NOM FRANÇAIS column opposite the real name of the person wearing that name tag. The players continue this routine until they have decoded all the secret names of the participating players. As each player completes his/her list, he/she reports immediately to the time-keeper and is given the expired time on the stopwatch. This time, in minutes and seconds, is written in the spaces provided at the bottom of the record sheet, and the player then waits until all the other players have been checked in or until the total time allowed for the game has expired.

When the decoding phase of the game is over, the players check their solutions under the teacher's direction as follows:

TEACHER: *Pose une question, Paul.*
PAUL: *Barbara, est-ce que tu t'appelles, Françoise?*
BARBARA: *Oui, je m'appelle Françoise.*

(A monitor writes *Barbara / Françoise* on the chalkboard, and all players then check their record sheets re *Barbara / Françoise.*)

BARBARA: *Mike, tu t'appelles Réjeanne?*
MIKE: *Non, je m'appelle Réjean.*

(The monitor writes *Mike / Réjean* on the chalkboard, and all players check *Mike / Réjean* on their lists.)

MIKE: *Comment est-ce que tu t'appelles, Cathy?*
CATHY: *Je m'appelle Jacqueline.*
Etc.

Each student asks his/her question using an interrogative form of his/her choice. When all the English/French names have been matched, the players exchange workbooks, check each other's work for spelling, and record the total number of correctly written French names.

The winner is the player who has the highest score achieved in the shortest time. A reducing scale of points may be awarded for players coming first, second and third.

This game may be replayed from time to time using different resource lists of French names and reproductions of the workbook record sheet.

PHASE C



P **Presentation** (*Livre*, p. 22 and Tape)

OBJECTIVE: To expand the use of the verb *s'appeler* in the present tense to include the declarative and interrogative forms with *il* and *elle*, and to introduce the words *dame, homme* and *jeune fille* in association with *Madame, Monsieur* and *Mademoiselle* respectively.

Note: The following alternatives to prescriptive vocabulary may be introduced, but the nouns presented in the textual materials should not be deleted since they recur in subsequent contexts.

Text vocabulary	Alternative
un homme	*un monsieur* (more polite)
une dame (more polite)	*une femme*
une jeune fille	(**Note:** *une demoiselle* is seldom used)

PROCEDURE: The aural-oral introduction of this lesson should be supported by pictures of people who are known to the students, i.e. people in the news or in the local community.

Using such visuals for reference, the statements: *Voilà un homme (une dame, une jeune fille). Il / Elle s'appelle . . .* should be modelled, and then repeated by individual students with reference to other pictures.

Once the declarative forms have been practised, the questions: *Il / Elle s'appelle . . . ? Est-ce qu'il / elle s'appelle . . . ? Comment est-ce qu'il / elle s'appelle?* should be introduced with the appropriate responses.

Note: The inverted question with *il / elle* (e.g. *Comment s'appelle-t-il?*) has *not* been included in this lesson since the use of *-t-* could create undue difficulty at this stage in the student's experience. If the inversion is known and introduced by some students, it may be mentioned by the teacher as another correct form of the question, but need not be treated for active mastery by all students.

OBS. 3 Observation 3 (*Livre*, p. 23)

OBJECTIVE: To provide a reference resource to establish the meaning and gender associations of the pronouns *il* and *elle*.

PROCEDURE: Since this observation is primarily a reference resource, its presentation will likely be incidental to the work done on the *Phase C* initial context (*Livre*, p. 22) or to subsequent exercises. It should not require an intensive teaching-learning treatment. The most common problem in teaching *il / elle* is that of auditory discrimination and correct oral production of the vowel sounds [i] / [ɛ].



30. Écrivez: (*Cahier*, p. 23 and Tape)

OBJECTIVE: To confirm auditory discrimination between the vowel sounds [i] / [ɛ] in *il / elle* and the correct gender applications of these two pronouns.

PROCEDURE: If it seems necessary, the tape-recorded instructions for this exercise may be clarified by demonstrations of their use in conjunction with the workbook format to be used in performing the exercise.

TAPESCRIPT: Look at exercise 30 in your workbook.

Some French names such as *André, René, Claude, Camille*, and *Michel* may be used for either boys or girls, and they sound exactly the same for both. Therefore, in the sentences: *Il s'appelle André* and *Elle s'appelle Andrée*, the only important clues for gender are the words *Il* and *Elle*. *Il* tells you that *André* is a boy in the first sentence, and *Elle* tells you that the *Andrée* in the second sentence is a girl.

Now listen carefully, and put a check mark in your workbook under MASCULIN if you hear *il s'appelle*, or under FÉMININ if you hear *elle s'appelle*. Remember that all of the names in this exercise may be used for either boys or girls. *Il* and *Elle* are the clue words. Here is the model.

Modèle: Elle s'appelle Andrée.

Let's begin:

1. Il s'appelle André.
2. Elle s'appelle Claude.
3. Elle s'appelle Renée.
4. Il s'appelle Claude.
5. Elle s'appelle Andrée.
6. Il s'appelle Michel.
7. Il s'appelle René.
8. Elle s'appelle Camille.
9. Il s'appelle Camille.
10. Elle s'appelle Michèle.

31. Écoutez: (Tape)

OBJECTIVE: To perfect the pronunciation of the French [l] sound, especially in final position where it differs from the English [l].

PROCEDURE: The French [l] is similar to the initial English [l] in the word *l*amb, but different from the final English [l] in the word be*ll*. To introduce this exercise, draw attention to these two [l] sounds in English, and have the students repeat: *Lise, Lise, Lise* followed by *appelle Lise* (without a stop between the two words), then *appelle / Lise, appelle / Lise* (with a stop before *Lise*).

TAPESCRIPT: When an English person pronounces the word *bell* he makes the [l] sound by placing the tip of his tongue against the roof of his mouth. When a French person says [l] he pronounces the [l] by placing the tip of his tongue behind his top front teeth. Listen to the difference between the following English and French words:
bell / belle, *veal* / ville, *feel* / fil, *soul* / saule, *eel* / il. You will hear a name. You will then say either "*il s'appelle*" or "*elle s'appelle*" before you repeat that name depending on whether it is masculine or feminine.
Here is the model: —*Jeannette.*
—*Elle s'appelle Jeannette.*

Don't forget to concentrate on the French [l]. Repeat the sentence after you hear the correction.

Let's begin:

1. —Jeannette.
—Elle s'appelle Jeannette.
2. —Nicolas.
—Il s'appelle Nicolas.
3. —Jacqueline.
—Elle s'appelle Jacqueline.
4. —Louis.
—Il s'appelle Louis.
5. —Paul.
—Il s'appelle Paul.
6. —Nicole.
—Elle s'appelle Nicole.
7. —Yves.
—Il s'appelle Yves.
8. —Mademoiselle Tremblay.
—Elle s'appelle Mademoiselle Tremblay.

32. Complétez: (*Livre*, p. 24)

OBJECTIVE: To provide a recognition reading exercise featuring: a) selection of *il* or *elle* according to the intended meaning; b) further practice in the correct pronunciation of *il* and *elle*; c) review and reentry of *un / une* and familiar sentence patterns and vocabulary.

PROCEDURE: Since this oral reading exercise is presented in dialogue format, each numbered exchange should be presented by two students, each reading a role.

As in most exercises of this type, the challenge grows from one exchange to the next.

33. Jeu: *Comment est-ce qu'* [*il* / *elle*] *s'appelle?* (Tape)

OBJECTIVE: This recorded game is designed to provide a special challenge for competent students in: a) listening comprehension; b) the appropriate use of *il / elle* in the question, *Comment est-ce qu'il / elle s'appelle?*; c) retention of information provided orally; d) transformation of a statement given with *je* to a corresponding statement with *il* or *elle*.

PROCEDURE: It will be necessary for the teacher to explain and demonstrate this game, to establish the rules, and to set up the teams and scoring system before the recorded game is presented. The basic instructions are provided in the tapescript.

TAPESCRIPT: This is a recorded game. You will hear several people tell you their names. After each recorded statement, stop the tape. A member of Team A will ask the question: *Comment est-ce qu'il s'appelle?* or *Comment est-ce qu'elle s'appelle?* One point is given to Team A for asking the question correctly. Then a member of Team B must answer the question. One point is given to Team B for a perfect answer.

Let's begin:

1. Je m'appelle Robert Fortier.
2. Je m'appelle Françoise Gagnon.
3. Je m'appelle Réjean Dubé.
4. Je m'appelle Yves Simard.
5. Je m'appelle Alice Bédard.
6. Je m'appelle Anne-Marie Tremblay.
7. Je m'appelle Luc Leduc.
8. Je m'appelle Georges Gauthier.
9. Je m'appelle Jeannette Cloutier.
10. Je m'appelle Lise Lachance.

34. Écrivez: (*Cahier*, p. 24)

OBJECTIVE: This written completion exercise is designed to confirm mastery of: a) gender associations as represented by the meaningful use of masculine and feminine proper names; b) the nouns *garçon, homme, fille, dame, jeune fille*; c) the determiners *un, une* with these nouns; d) the pronouns *il, elle* to replace these nouns or proper names.

PROCEDURES: Before assigning this exercise for written work, the teacher should ensure, by discussion and demonstration, that the students understand that they must consider *both* sentences in each pair in order to find the clues needed to supply the correct completions. The resources in the RAPPEL box should be explained, and several of the exercise items should be done orally.

Checking should include oral reading of the completed exercise with special attention to correct pronunciation of *il / elle* and *un / une*.

OBS. 4 Observation 4 (*Livre*, p. 25)

OBJECTIVE: The purpose of Box A is to provide a comprehensive presentation of the pronouns *je, tu, il* and *elle*. Box B provides a reference resource for the association of each of the subject pronouns: *je, tu, il, elle* with its corresponding reflexive form: *m', t', s' + appelle(s)*.

PROCEDURE: A simple routine for a quick, meaningful review of these pronouns is to have two students (Sandy and Charlie) go the front of the room where they face each other. Sandy says: *Je m'appelle Sandy*. (pointing to himself/herself), *Tu t'appelles Charlie* (pointing to Charlie and looking at Charlie), *Il s'appelle Mickey* (pointing to Mickey, but looking at Charlie), *Elle s'appelle Sue* (pointing to Sue, but looking at Charlie).

Charlie repeats the routine speaking to Sandy. Each routine takes only two or three seconds.

35. Posez la bonne question: (*Livre*, p. 26)

OBJECTIVE: To provide additional practice in coordinating questions and answers with respect to their form and meaning.

PROCEDURE: As indicated in the model, the student must select the question which elicits the answer provided in the RÉPONSES column. Once the principles of the exercise are understood by the students, the exercise may be performed orally, or, at the teacher's discretion, the students may be given time to prepare for their oral performance by writing the numbers 1 to 10 on a piece of paper, and recording their choice of question for each item by writing the letter a, b, or c beside each number. If this written matching exercise precedes the oral performance, it ensures the active participation and interest of all students during the oral work, and provides the teacher with scores which serve to identify students who may require remedial teaching.

36. Écrivez: (*Cahier*, p. 25)

OBJECTIVE: To confirm mastery of form and meaning as demonstrated by the matching of corresponding questions and answers.

PROCEDURE: It should be noted that, to add to the challenge, there are 12 options in the RÉPONSES list, but only 9 questions including the model. It should not be necessary to provide more than one demonstration (i.e. the model as shown in the workbook) before assigning this exercise for written work.

Checking should include oral reading of the matched questions and answers in addition to checking the number/letter coordinations.

37. Jeu: *Questions et réponses* (*Livre*, p. 28)

OBJECTIVE: To provide a game activity featuring questions and answers using *je, tu, il* and *elle* with the verb *s'appeler* in the present tense.

PROCEDURES: This is a matching game which may be played as solitaire, but preferably by two to five players or by two teams.

Materials

The materials required for this game may be made by the students using the examples of question patterns as shown in section 1 (*Livre*, p. 28) and the examples of answer patterns as shown in section 2 (*Livre*, p. 28).

Forty cardboard cards (approximately 10cm × 3cm) are required. A set of twenty question cards are made by having students write or print a different question on each card. The remaining twenty cards are used for the answers. Care should be taken to ensure that there is an answer card to correspond to every question card. If possible, the question cards should be on cardboard of one colour, and the answers on cardboard of a different colour.

Two containers are required (boxes or bags): one for the question cards, and one for the answer cards.

Scores may be recorded on a piece of paper or at the chalkboard.

Note: A master check list of all matching questions and answers may be prepared for use by student monitors.

PROCEDURE: The cards are mixed together in their respective containers (questions separately from answers). A player draws, at random, one card from each container and reads aloud first the question and then the answer. If the question and answer are compatible in both meaning and form, the player says *Un point*, and is awarded one point. If there is no meaningful match between the question and answer, the player says *Zéro point*, and no point is scored. To earn a point, the player must recognize a correctly matched question and answer. A student monitor, using the master check list, may act as judge.

If the game is played as solitaire, the correctly matched cards are checked by the teacher or a monitor at the end of the game. For each pair that the student reads aloud correctly, he/she is given one point.

A bonus point may be given to teams or individuals in a competitive game for the correct oral reading of each card drawn.

38. Écrivez: (*Cahier*, p. 26)

OBJECTIVE: To confirm mastery of the correct coordination of the pronouns *je m', tu t', il s'* and *elle s'* and of the gender of *je, tu, il, elle.*

PROCEDURE: A brief oral introduction to this exercise should be sufficient to ensure effective written work.

Checking by oral reading with one student reading each question and another reading the answer will provide the necessary oral exploitation of the exercise.

39. Écoutez: (*Livre*, p. 30 and Tape)

OBJECTIVE: To further establish aural-oral mastery of the various question and answer forms as they affect meaning.

PROCEDURE: This recorded exercise is comparatively more difficult than similar exercises in the textbook and workbook. The student must react quickly to the various types of oral questions, observe the illustration and captions to find the required information, and then respond orally with that information expressed in the correct form to satisfy the question.

It may be necessary to provide some preliminary demonstrations and practice before administering the recorded exercise.

In Part A only the given names are provided. Part B is slightly more challenging since both the given and family names are used.

TAPESCRIPT: Look at the pictures on page 30 in your textbook. You will hear a question about the person in each picture. Listen carefully and try to give an answer which suits the question. For example, look at picture number one. If the question is *Comment est-ce qu'il s'appelle?*, you will answer *Il s'appelle Paul.* But, if the question is *Est-ce qu'il s'appelle Jean?* you must answer *Non, il s'appelle Paul.* Repeat each answer after the model response.

Let's begin Part A:

1. Comment est-ce qu'il s'appelle?
   Il s'appelle Paul.
2. Comment elle s'appelle?
   Elle s'appelle Jeannette.
3. Il s'appelle Pierre?
   Oui, il s'appelle Pierre.
4. Est-ce qu'elle s'appelle Jacqueline?
   Non, elle s'appelle Lise.
5. Comment est-ce qu'il s'appelle?
   Il s'appelle Jacques.
6. Il s'appelle Robert?
   Non, il s'appelle François.

Now let's do Part B:

1. Comment est-ce qu'il s'appelle?
   Il s'appelle Robert Leduc.
2. Est-ce qu'elle s'appelle Marie Lemieux?
   Non, elle s'appelle Suzanne Lemieux.
3. Comment elle s'appelle?
   Elle s'appelle Louise Leduc.
4. Est-ce qu'il s'appelle Luc Fortier?
   Oui, il s'appelle Luc Fortier.
5. Elle s'appelle Jeanne Gagnon?
   Non, elle s'appelle Anne Gagnon.
6. Comment est-ce qu'il s'appelle?
   Il s'appelle André Simard.

40. Écrivez: (*Cahier*, p. 26)

OBJECTIVE: To confirm mastery of the reciprocal use of *je / tu*, the coordination of *je m', tu t', il s', elle s'*, and the gender associations between masculine and feminine proper names with corresponding pronouns.

PROCEDURE: The decoding and transcription of the scrambled names in this exercise is merely a device to add an element of entertainment. In Part A the first letter of each name is in upper case in order to provide a clue to the name. In Part B all of the letters are in upper case to add to the difficulty of the puzzle.



41. Jeu: *J'écoute bien* (Tape)

OBJECTIVE: This is a difficult exercise designed for use as a game for the more competent students. It features: a) listening comprehension; b) recall of information provided in a listening context; c) interpretation of a question based on that information; d) composition and oral production of the appropriate response.

PROCEDURE: This game is best introduced by demonstrating contexts similar to those used in the tapescript, and by calling attention to incidental pitfalls such as confusion between names such as *Fortin / Fortier* or *Gagnon / Gagnier*, or between combinations such as *Anne Leblanc / Suzanne Leblanc.*

TAPESCRIPT: In this recorded game you will hear a statement, then another voice will ask you a question. Answer the question.
Here is an example:

> —*Je m'appelle Yvette Bédard.*
> —*Comment est-ce qu'elle s'appelle?*
> Your answer:—*Elle s'appelle Yvette Bédard.*

When you have answered the question. listen to the correct answer given on the tape, and repeat it once more. If your first response was correct, give yourself or your team one point.

Let's begin:

1. —Je m'appelle Yvette Bédard.
   —Comment est-ce qu'elle s'appelle?
   —Elle s'appelle Yvette Bédard.
2. —Je m'appelle Guy Fortier.
   —Est-ce qu'il s'appelle Guy Fortier?
   —Oui, il s'appelle Guy Fortier.
3. —Je m'appelle Lucienne Tremblay.
   —Elle s'appelle Adrienne Tremblay?
   —Non, elle s'appelle Lucienne Tremblay.
4. —Je m'appelle Yves Lemieux.
   —Comment est-ce qu'il s'appelle?
   —Il s'appelle Yves Lemieux.

5. —Je m'appelle Annette Bourassa.
   —Comment elle s'appelle?
   —Elle s'appelle Annette Bourassa.
6. —Je m'appelle Robert Lessard.
   —Il s'appelle Robert Gagnon?
   —Non, il s'appelle Robert Lessard.
7. —Je m'appelle Nicole Fortier.
   —Est-ce qu'elle s'appelle Nicole Fortier?
   —Oui, elle s'appelle Nicole Fortier.
8. —Je m'appelle André Trudeau.
   —Comment est-ce qu'il s'appelle?
   —Il s'appelle André Trudeau.
9. —Je m'appelle Jeannette Raymond.
   —Elle s'appelle Rose Raymond?
   —Non, elle s'appelle Jeannette Raymond.
10. —Je m'appelle Jean Richard.
    —Est-ce qu'il s'appelle Jean Rivard?
    —Non, il s'appelle Jean Richard.

X EXCURSION 9: **Mots croisés** (*Cahier*, p. 28)

OBJECTIVE: To provide an optional reward activity which reviews many of the language elements, patterns and concepts taught to date.

PROCEDURE: Crossword puzzles are usually treated as activities for individual students working alone. However, it is possible for two, three or four students to collaborate in doing a crossword puzzle. It is also feasible to have individual students or two or more small teams compete to see which one will complete the puzzle correctly in the shortest time.

Before assigning the puzzle, the teacher should ensure that the required procedures and techniques are understood with regard to: a) completing the puzzle grid; b) filling in the blanks in the related sentences; and c) using the French convention for numbering in crossword puzzles (both in France and in Canada).

If possible, oral reading of the sentences should be a part of the checking process.

SP SPECIAL PROJECT: **Noms canadiens-français** (Manual only)

OBJECTIVE: a) To develop an awareness of the presence of people of French-Canadian origin in local and other communities; b) to invite observation of the presence or absence of the language and culture of French Canadians in the local community; c) to provide a cultural research project which could involve the participation of parents or other family members.

PROCEDURE: This is a simple research project. The teacher presents a list of French family names selected from the student's textbook or from the local telephone directory. The students try to determine which of the

listed names are the most common. The students must first decide where to obtain the data required for their project. Their first suggestion will likely be the local telephone directory. This should be made available for immediate reference, but some students will observe that the local directory provides only a partial answer to the question. To produce a more comprehensive survey, other directories must be consulted, particularly those of predominantly French-speaking communities in Canada. The local telephone company, large business offices, transportation companies and travel agencies may provide access to the required telephone (or city) directories. Friends and relatives who live in other cities may also be requested to supply data from their local directories. Some students may wish to consult city directories in libraries or newspaper offices, or to write to government agencies for information and resource materials. Parents may also be able to suggest or provide alternative sources of information.

The scope of the project will depend upon the interest it arouses, the availability of information, and the time allowed for the project. If it is decided to research several cities or towns, the assignment may be shared among a team of students, with each student (or pair of students) undertaking to report on a particular community.

The collated information should be tabulated and presented on a master sheet or chart, the results should be presented to the class by the research team, and interesting comparisons should be noted. The validity of the findings should be examined in terms of the number and locations of the communities sampled.

If it is not possible to obtain access to resource material other than the local telephone directory, the research assignment may be to find and list French family names from the local directory, to count the number of entries for each name, and to prepare a tabulated list starting with the most common and ending with the least common. To break down this assignment, various team members may decide to research specified alphabetical sections of the telephone directory, and to pool their findings for the final report.

Discussion of these reports could include observations concerning: people who have French names which are commonly given an English pronunciation in the local community; people who have French names but cannot or do not speak French; the presence or absence of French schools, churches, cinemas, libraries, newspapers, magazines, radio and television programs, signs, clubs, etc. in the local community.

Voilà ma famille

Objectives and Special Notes:

In the *Quatrième Étape* the student acquires some of the essential language patterns and vocabulary which will permit him/her to identify members of his/her family and ask and answer a few questions about them.

To ensure meaningful communication and to add interest to the topic, students should be asked to bring pictures of family members. It should be noted, however, that this may pose problems for children from unconventional homes. While it is not the intention of this program to impose any particular social or moral concepts in this regard, most of the life styles depicted in this *Étape* represent conventional family relationships since these are still the most common models and are, therefore, the most effective references for communication of basic meanings. It must be the responsibility of the teacher to ensure that the *actual* "family" relationships of the students be recognized, respected and represented in the personalized development of this *Étape*.

Since, for pedagogical reasons, the negative is not introduced in this *Ensemble*, it will be difficult for the student to say that he/she has no father, grandparents, cousins, etc. This problem may be resolved by accepting the answer *Non* in response to the question *Est-ce que tu as un / une* (*relative*)? or by supplying the model *Je n'ai pas de* (*relative*) for those students who may wish to use a negative form. If required, the teacher should provide the words: *séparé(e)*, *divorcé(e)*, *veuf*, *veuve* to interested students.

If, in exceptional cases, a child prefers not to discuss his/her personal family relationships in class, he/she may be invited to adopt an imaginary family represented by pictures from magazines or by drawings of his/her own creation. This device may also appeal to other children for use in supplementary activities related to this *Étape*. The teacher, too, may consider this as an appropriate device for his/her own use in the presentation phases of this *Étape*, although this approach would be less interesting to the students than a true presentation including pictures and names of the teacher's relatives.

Personalization of topics is the key to relevance and interest, but it may, in some cases, encroach upon the student's right to privacy or offend the sensibilities of parents. The teacher must, therefore, be sensitive to individual cases and to the commonly accepted social values of the school community.

 P **Presentation** (*Livre*, p. 32 and Tape)

OBJECTIVE: To provide a recognition reading resource to support the teaching and learning of: *Voilà* + *mon / ma* + nouns representing members of the immediate family. *Chat* and *chien* are included among these nouns since pets are often considered as part of the "family."

PROCEDURE: See *Objectives* (Manual, p. 2). The Tremblay family depicted in the illustration for this lesson is not intended as a subject for study, but merely as a reference for the meaningful introduction of new language elements and concepts.

Once the illustrations and related statements in the textbook have served their basic purpose, the teacher and students should turn their attention to photographs or drawings of the families of the students and teacher. This personalization of the theme makes all the difference between boredom and lively interest in the language learning experience.

The statements in this lesson provide a guideline for a very simple oral composition activity based on the presentation of family pictures: *Bonjour, je m'appelle . . . et voilà ma famille: Mon père (Monsieur . . .), ma mère (Madame . . .), mon frère* (name), *ma sœur* (name), . . . *et mon chat / chien* (name).

RESOURCE VOCABULARY:
un canari a canary
un cobaye [kɔbaj] } a guinea pig
un cochon d'Inde }
une gerboise a gerbil
un hamster [amstɛr] a hamster
un perroquet a parrot
un poisson rouge a goldfish
une souris blanche a white mouse
une tortue a turtle (tortoise)

OBS. 5 **Observation 5** (*Livre*, p. 33)

OBJECTIVE: To provide a cognitive reference for the gender connotations of the possessive determiners *mon / ma.* The sex of animals is not commonly specified and is therefore generalized as masculine in this lesson. *Ma chatte / chienne* need not be mentioned unless the question is raised by the students.

 **42.** **Chanson: Ma famille** (*Livre*, p. 33 and Tape)

OBJECTIVE: To provide an optional activity to practice the use of *mon / ma* + nouns representing family members.

PROCEDURE: This song may interest younger students, but could be considered rather childish by students using this material in more advanced junior grades. Its use is therefore left to the discretion of the teacher.

The tune is that of "*Frère Jacques*", and the lyrics for "*Frère Jacques*" may also be taught at the teacher's discretion. The song is recorded on tape immediately after recorded exercise 41 (Ensemble 1, Étape 3, Phase C).

The song may be sung with reference to pictures of family members by having students hold up the appropriate picture as they sing each line of the song.

Since this tune is intended to be sung as a round, four teams may be stationed at different points in the room, and, using the family pictures, each team displays its own pictures as it sings its part in the round. If younger students find round singing difficult or confusing, the song will serve its intended purpose quite satisfactorily if used only as a unison song. Round singing may, however, provide the extra challenge needed to motivate older students who would still benefit from the practice of *mon / ma.*

TAPESCRIPT: See textbook.

43. Faites des phrases (*Livre*, p. 34)

OBJECTIVE: To provide a personalized oral completion context in which students must use *mon / ma* with reference to members of their own families.

PROCEDURE: Each student begins by identifying *himself / herself* by name: (*Bonjour*), *je m'appelle* . . . He/She then proceeds to name as many members of his/her family as he/she wishes. The basic vocabulary resources are provided in the boxes, but the student must select the correct possessive adjective to modify each noun.

44. Écrivez: (*Cahier*, p. 31)

OBJECTIVE: To provide a written confirmation of mastery of most of the new and review language elements, patterns and concepts featured in this lesson.

PROCEDURE: To ensure that students understand the requirements and resources for this written exercise, preliminary oral development of the three sentences should be done under the teacher's direction.

SP SPECIAL PROJECT (Manual only)

For interested students it would be possible to expand upon this short written composition by reviewing *J'ai* + money (Étape 2) and introducing

J'ai + # frères / sœurs / chats / chiens. Once this new use of *J'ai +* completion has been established, a supplementary vocabulary list must be provided at the chalkboard as follows: *J'ai / Il / Elle / et / un / deux / trois / quatre / frères / sœurs / chats / chiens*, and the students may be invited to add to their basic three sentences such statements as:

J'ai un frère. Il s'appelle Bill.
J'ai trois sœurs: Betty, Sally et Tracy.
J'ai deux chiens, Prince et Duke, et un chat.
Mon chat s'appelle Pompon. Etc.

If this expansion of Exercise 44 is attempted, it will require careful oral development supported by chalkboard examples. The use of plural pronouns and verbs (e.g. *Ils / Elles s'appellent*) should be avoided, at least in writing.

X EXCURSION 10: **Faites un album** (*Livre*, p. 34)

OBJECTIVE: a) To apply the language elements, patterns and concepts featured in *Phase A* in an enjoyable, personalized project; b) to involve parents and motivate their interest in their children's study of French as a second language; c) to encourage students to start collecting the pictures which will be more fully described in the *Composition orale* in *Étape 6.*

PROCEDURE: Each participating student makes his/her own family album.

Materials

Since only parents, brothers, sisters and pets may be included in the album at this point in the program, the albums will consist of a very few pages. It is therefore suggested that the photographs or drawings of family members be mounted on individual sheets of construction (or plain) paper, and that these pages be stapled or hand-stitched together to form the album.

If, however, the albums are to be expanded later to include grandparents, uncles, aunts and cousins (*Étape 4, Phase D*), it may be advisable to use a small scrapbook or notebook as the album.

At this stage in the *Ensemble* the caption under each picture will be personal, but, of necessity, very limited with regard to vocabulary and language patterns used. Students will have the opportunity to make a much more developed album in *Étape 6* when their language resources are greater.

Note: Students should be asked at this time to start collecting pictures of cousins, aunts, uncles and grandparents for later use in *Phases C* and *D*. Pictures of parents, brothers and sisters should be kept on hand for future use as well.



P **Presentation** (*Livre*, p. 35 and Tape)

PROCEDURE: Using pictures of members of his/her own family, the teacher makes statements such as: *Voilà Joe. C'est mon frère. Voilà Anne. C'est ma sœur. Voilà Monsieur Jones. C'est mon père.* Then, with reference to pictures of the students' families, the teacher points to a picture and asks the owner, *Comment est-ce qu'il / elle s'appelle?* The student replies (*Il/Elle s'appelle*) + name of the person in the picture. The teacher then asks, *Qui est* + that person's name? If the student does not respond, the teacher prompts, *C'est ton frère?/C'est ta sœur?* With this example of the structure the student should respond using *Oui/Non, c'est mon/ma* + relative. The routine is repeated until the meanings of the question and answer have been perceived by all the students.

The teacher now draws a stick figure on the chalkboard representing himself/herself and labelled with his/her name and says: *Me voilà.* To one side of this figure he/she draws a taller female figure and says: *Voilà ma sœur (name). Elle est grande* (using gesture to suggest "tall"). *C'est ma grande sœur.* On the other side of the first figure he/she draws a shorter female figure and says: *Voilà ma sœur* (name). *Elle est petite* (using gesture). *C'est ma petite sœur.* The same procedure should be repeated using male figures with the statements *Voilà mon frère* (name). *Il est grand. C'est mon grand frère. Voilà mon frère* (name). *Il est petit. C'est mon petit frère.*

Several students are asked to come to the board and draw two figures, one representing themselves, and another representing a brother or a sister. Each figure should be labelled with a name. Each student then takes a turn at initiating an exchange such as:

STUDENT A: *Voilà Ted.*
TEACHER (soon replaced by a student): *Qui est Ted?*
STUDENT A: *C'est mon grand / petit frère.*

A similar routine may be developed with reference to photographs of brothers and sisters. At first the teacher asks the questions, but soon other students are able to take over this role from the teacher.

TEACHER: (Pointing to a picture of a brother or sister) *Comment est-ce qu'il / elle s'appelle?*
STUDENT: *Il / Elle s'appelle* (name).
TEACHER: *Qui est* (that name)?
STUDENT: *C'est mon / ma petit(e) / grand(e) frère / sœur.*

At the teacher's discretion, some of the exchanges may be written on the chalkboard during the oral exercise, and special attention may be directed to the pronunciation of the forms *grande / grand*, *petite / petit* and to the feminine/masculine association of each form.

Since the situation represented in the textbook illustration for this lesson depicts the showing of photographic slides, it may be helpful to have a sample slide available for introducing *une diapositive*.

Once the aural-oral and chalkboard introduction has been completed, the students read the exchanges in the textbook presentation of the lesson. Students may use any of the three printed options for the final sentence in each exchange, but if they add the adjective *grande / grand*, or *petite / petit*, they should be required to indicate by a hand gesture whether they mean "tall" ("big") or "short" ("little").

OBS. 6 Observation 6 (*Livre*, p. 36)

OBJECTIVE: To provide a reference resource for students who may wish to refer to this lesson for interpretation of the meanings or forms of the adjectives *grand(e) / petit(e)*.

PROCEDURE: The illustrations should be sufficient to ensure comprehension of the meaning of *grand(e) / petit(e)*, but it may be necessary to draw attention once again to the masculine and feminine forms, and to stress the difference in pronunciation between them. The phonetic symbols in the table are not meant for particular study, but may be useful in demonstrating that the final consonant in the written masculine forms does not exist in the oral forms. The bracketed [ə| in the words [p(ə)tit] / [p(ə)ti] indicates that this vowel is frequently dropped in the spoken language. The students' oral reading and speaking practice should include this common pronunciation.

45. Du tac au tac (*Livre*, p. 36)

OBJECTIVE: This is an oral reading and completion exercise designed to consolidate the oppositions *grande / grand*, *petite / petit*, *grand / petit*, *grande / petite*, etc., and to review *Il est / Elle est*. This type of exercise also develops intelligent observation and logical thinking.

PROCEDURE: If the students are given a few moments to examine the illustrations and speeches in this exercise it may not be necessary for the teacher to provide instructions, explanations or demonstrations. The more competent students will be the first to volunteer to read and complete the speeches. In most cases the less gifted students will perceive the principles as they follow and listen to the others. When the top group have successfully completed the exercise, they may be permitted to go directly to workbook exercise 46 while the teacher reviews exercise 45 with those who require assistance and further practice.

46. Écrivez: (*Cahier*, p. 32)

OBJECTIVE: This is a written follow-up to textbook exercise 45, but with a few additional language elements included for completion. All of these vocabulary items are to be found in the context of the exercise or in the vocabulary resource box, and are intended merely for transcription and *not* for spelling mastery.

PROCEDURE: This exercise is similar in format and content to exercise 45.

If it appears necessary, the teacher may elect to have the students do all or part of this exercise orally before attempting the written work. During this preparatory oral work, the teacher may have to direct the students' attention to specific clues provided in the illustrations: e.g. *Je* (pointing to self), *Il* (pointing to a boy), contrasts in size of figures, number of blanks in statements for completion, oppositions such as *sœur / (frère)*, *garçon / (fille)*, and, in addition, the correct gender associations of *un / une, mon / ma, grande / grand* and *petite / petit* must be stressed.

The checking of this exercise should feature correction of *oral* reading as well as careful checking of written work.



47. Écoutez: (*Livre*, p. 38 and Tape)

OBJECTIVE: To confirm comprehension and correct usage of the adjectives *grande / grand* and *petite / petit*.

PROCEDURE: The students should be given a few moments to examine the twelve illustrations for this exercise in their textbooks, and to observe, in particular, whether the people or animals are tall or short (big or small). The recorded instructions should then provide sufficient information to launch the exercise.

If, in the course of the exercise, it becomes apparent that a student's error is due to a misinterpretation of the illustration, the visual clues should be examined and discussed to clarify the intended message regarding the big/small or tall/short concept.

TAPESCRIPT: Look at the illustrations for Exercise 47 in your textbook, and answer the following questions. Repeat each answer after you hear the recorded answer.

Here is a model.

Modèle: —*Voilà Robert. Est-ce qu'il est petit?*
—*Non, il est grand.*

Let's begin:

1. —Voilà Robert. Est-ce qu'il est petit?
   —Non, il est grand.
2. —Voilà Paul. Est-ce qu'il est petit?
   —Oui, il est petit.

3. – Voilà Réjeanne. Est-ce qu'elle est grande?
   – Oui, elle est grande.
4. – Voilà Louise. Est-ce qu'elle est petite?
   – Oui, elle est petite.
5. – Voilà Pierre. Est-ce qu'il est grand?
   – Non, il est petit.
6. – Voilà Madame Dubé. Est-ce qu'elle est petite?
   – Non, elle est grande.
7. – Voilà Fido. Est-ce qu'il est grand?
   – Oui, il est grand.
8. – Voilà Fifi. Est-ce qu'elle est grande?
   – Non, elle est petite.
9. – Voilà Monsieur Lemieux. Est-ce qu'il est petit?
   – Non, il est grand.
10. – Voilà Mademoiselle Cloutier. Est-ce qu'elle est petite?
    – Non, elle est grande.
11. – Voilà Monsieur Legrand. Est-ce qu'il est grand?
    – Non, il est petit.
12. – Voilà Alain. Est-ce qu'il est grand?
    – Oui, il est grand.

48. Jeu: *Juste/faux* (*Livre*, p. 39)

OBJECTIVE: To provide an exercise in game form to further confirm mastery of the correct, meaningful use of the adjectives *grand(e) / petit(e).*

PROCEDURE: In addition to language skills, this game features memory. The twelve names associated with the illustrations in exercise 47 on page 38 are written on individual cards and placed in a container.

The participating students are divided into two teams, *Équipe A* and *Équipe B*, and are given a short time to study the illustrations for exercise 47 in order to commit to memory which of the people and animals are short, and which are tall. The textbooks are then closed. (**Note:** At the teacher's discretion, textbooks may be kept open for reference, but scoring would then not include a point for correct information.)

A judge and a score-keeper are appointed, and the game begins.

A player from team A and a player from team B go to the front of the room. The player from team A draws a name from the container (e.g. *Robert*) and makes a statement about that person's height (e.g. *Robert est grand.*) If the player from team B agrees, he/she says: *C'est juste! Il est grand.* The judge refers to the illustration in his/her textbook and gives the correct information: *Oui, Robert est grand.*

Scoring:

Correct information / correct grammar and pronunciation	**2 points.**
Correct information / error in oral production	**1 point.**
Incorrect information / correct oral production	**1 point.**
Incorrect information / error in oral production	**0 points.**

The same two players repeat this routine, but this time player B selects a name card and makes the first statement.

The name cards are returned to the container and are reshuffled. The next two players from teams A and B go to the front of the room, and the game continues in this manner until all members of each team have had a turn or until one team has achieved a specified target score.

49. Faites des phrases: (*Livre*, p. 40)

OBJECTIVE: To further confirm correct usage and pronunciation of the possessive determiners *mon / ma* and of the adjectives *grand(e) / petit(e).*

PROCEDURE: Each participating student should compose an original statement of his/her choice using language elements selected from the resource boxes in the order indicated.

To ensure that the intended meaning is achieved in each case, the students should be asked to show by a hand gesture whether they mean "tall" or "short" when they use *grand(e)* or *petit(e)*, and special attention should be given to the pronunciation of the masculine/feminine endings of the adjectives.



50. Écoutez: (*Livre*, p. 40 and Tape)

OBJECTIVE: To provide a meaningful context for the review and confirmation of: a) the correct correspondence in form and content between questions and answers, and b) the correct use and pronunciation of the adjectives *grand(e) / petit(e).*

PROCEDURE: In this recorded exercise it should be noted that a variety of sentence patterns is used in the questions, and the resulting answer pattern in each case is a feature of the exercise. Teachers who feel that preliminary demonstration and practice may be necessary may wish to use the illustration in the textbook, other illustrations, or children in the classroom as a visual reference for a similar question-answer preparatory exercise.

TAPESCRIPT: Look at the illustrations for Exercise 50 on page 40 in your textbook, and answer the following questions. Number one is the model.

Modèle: —*Est-ce que Jacques est petit?*
—*Non, il est grand.*

Repeat each answer after the model response.

Let's begin:

1. —Est-ce que Jacques est petit?
   —Non, il est grand.
2. —Est-ce que Marie est petite?
   —Oui, elle est petite.

3. – Est-ce que Micheline est petite ou grande?
   – Elle est grande.
4. – Est-ce qu'André est grand ou petit?
   – Il est petit.
5. – Est-ce que Paul est grand?
   – Non, il est petit.
6. – Voilà King Kong. Est-ce qu'il est petit?
   – Non, il est grand.
7. – Voilà Clarisse. Est-ce qu'elle est petite?
   – Non, elle est grande.



51. Écoutez: (*Livre*, p. 40 and Tape)

OBJECTIVE: To provide a more challenging and comprehensive synthesis of various types of review questions and answers to ensure that students are able to understand, react and respond correctly when the form and content of questions are unpredictable.

PROCEDURE: It may be necessary with most classes to prepare for this recorded exercise by first demonstrating and then inviting the students to ask questions of their own creation about any person or creature in the illustration. The command: *Regardez* (*le numéro* . . . or name) should be pre-taught for this purpose. As many different types of questions as possible should be practised.

Once the principles of the exercise have been grasped, the recorded exercise may be begun.

TAPESCRIPT: Look at the illustration for Ex. 50 on page 40 in your textbook. Follow the French instructions and answer the following questions. Here is a model.

Modèle: *– Regardez le numéro un. Comment est-ce qu'il s'appelle?*
– Il s'appelle Jacques.

Repeat each answer after the model response.

Let's begin:

1. – Regardez le numéro un. Comment est-ce qu'il s'appelle?
   – Il s'appelle Jacques.
2. – Regardez le numéro deux. Est-ce que c'est un garçon?
   – Non, c'est une fille.
3. – Regardez King Kong. Est-ce qu'il est grand?
   – Oui, il est grand.
4. – Regardez le numéro quatre. Comment est-ce qu'il s'appelle?
   – Il s'appelle André.
5. – Est-ce qu'André est grand ou petit?
   – Il est petit.

6. – Regardez Clarisse. Est-ce qu'elle est petite?
   – Non, elle est grande.
7. – Regardez le numéro trois. Est-ce que c'est une fille?
   – Oui, c'est une fille.
8. – Regardez le numéro un. Il s'appelle Paul?
   – Non, il s'appelle Jacques.
9. – Regardez Paul. Est-ce qu'il est grand?
   – Non, il est petit.

52. Conversation: (*Livre*, p. 41)

OBJECTIVE: To provide a short, personalized context in which students may use: *Voilà . . . . Qui est . . . ? C'est + mon / ma + petit(e) / grand(e) . . .* with reference to pictures of their own families or pets.

PROCEDURE: Student A selects a picture of a member of his/her own family or of a family pet. Without showing the picture to student B he/she says: *Voilà* + name of person or pet. Student B asks: *Qui est* + same name? Student A then identifies the person or pet saying: *C'est + mon / ma + (petit(e) / grand(e)* + relative or animal.

53. Écrivez: (*Cahier*, p. 34)

OBJECTIVE: To provide a review exercise for both written and oral work requiring comprehension of contexts and resource vocabulary in order to produce meaningful sentences.

PROCEDURE: In Part A of this exercise the resource vocabulary is presented in a separate box for each numbered exchange in order to control the difficulty of the exercise. In Part B the resource vocabulary for all five exchanges is presented in one box, thus increasing the challenge of the exercise.

Oral performance of the exchanges may be included in the pre-assignment work on these exercises and should be required as a part of the checking procedure.



54. Les Simard (*Livre*, p. 41 and Tape)

OBJECTIVE: To confirm listening comprehension and the production of responses containing the required information correctly expressed.

PROCEDURE: It must be established in advance that all students are pretending to be *Pierre Simard* (in the illustration) and that they are speaking for him as they answer the recorded questions. The first question: *Qui est . . . ?* is intended to review the correct use of *mon / ma* + correct family relationship. The second question in each pair is about the relative height of the person named, and serves to review correct usage of *grand(e)* and *petit(e)*.

The students should be given a few moments to familiarize themselves with the information provided in the textbook illustration to which they will refer during the aural-oral exercise. If the teacher feels that preliminary practice is required, he/she may demonstrate the routine by asking various students two questions about any of the people or animals in the illustration.

After a preparatory exercise of this kind, the recorded exercise should be presented. In classes of mixed ability the more competent students may be able to perform this exercise satisfactorily on the first try. If this is the case, such students may be permitted to work on an *Excursion* or other activity while the slower students work with the teacher as the recorded exercise is presented again.

Note: Students should be reminded once again that they will need pictures of their brothers, sisters and cousins for the first lesson in *Phase C*.

TAPESCRIPT: Look at the illustration for Exercise 54 in your textbook. Pretend that you are *Pierre Simard*, and answer the following questions about your family. Here is a model.

Modèle: —*Qui est Françoise?*
—*C'est ma sœur.*
—*Est-ce qu'elle est grande ou petite?*
—*Elle est petite.*

Repeat each answer after the model response.

Let's begin:

1. —Qui est Françoise?
—C'est ma sœur.
—Est-ce qu'elle est grande ou petite?
—Elle est petite.
2. —Qui est Fido?
—C'est mon chien.
—Est-ce qu'il est grand ou petit?
—Il est petit.
3. —Qui est Guy?
—C'est mon frère.
—Est-ce qu'il est petit?
—Oui, il est petit.
4. —Qui est Anne?
—C'est ma sœur.
—Est-ce qu'elle est petite?
—Non, elle est grande.
5. —Qui est Prince?
—C'est mon chat.
—Est-ce qu'il est grand?
—Non, il est petit.

6. – Qui est Jacques?
   – C'est mon frère.
   – Est-ce qu'il est grand?
   – Oui, il est grand.
7. – Qui est Madame Simard?
   – C'est ma mère.
   – Est-ce qu'elle est petite?
   – Non, elle est grande.
8. – Qui est Monsieur Simard?
   – C'est mon père.
   – Est-ce qu'il est grand ou petit?
   – Il est grand.

PHASE C

Note: Pictures of brothers, sisters and cousins are required for this *Phase*. Pictures of aunts, uncles and grandparents will be needed in *Phase D*.



P **Presentation** (*Livre*, p. 42 and Tape)

PROCEDURE: Using a picture of the sister of one of the students in the class, the teacher says to that student: *C'est ta cousine*? Since *cousine* is a cognate, if the word is not immediately understood, it should be written on the chalkboard to provide the obvious clue to meaning. The student should then reply, *Non, c'est ma sœur*. The teacher should ask the question of various students using *C'est ta cousine*? or *Est-ce que c'est ta cousine*?, or repeating one form after the other to show that they are interchangeable.

A similar routine should be followed to introduce *ton cousin*.

If students have brought their pictures of cousins, these may now be presented. The students are asked to place a picture of a boy or girl cousin on their desks. The teacher then goes from desk to desk asking the questions: *Est-ce que c'est ton frère (ta sœur) (ton cousin) (ta cousine)? Qui est-ce? Comment est-ce qu'il (elle) s'appelle?* Competent students should then replace the teacher in this question-answer routine.

Chalkboard references such as [*ton* / *mon*] *cousin* / [*ta* / *ma*] *cousine*

may be provided as the lesson progresses.

It should be noted that the word *ça* is introduced as an incidental item of vocabulary in the exchange for *Diapositive 4*. An effective way to

demonstrate the meaningful use of *ça* is to present two pictures of boys, for example, with statements such as *Ça, c'est mon frère, et ça, c'est mon cousin*, pointing to the appropriate picture in each case—or (using pictures of two girl cousins) *Ça, c'est ma cousine Adèle, et ça, c'est ma cousine Hélène.*

When the new structures and vocabulary have been thoroughly presented and practised as suggested above, each exchange in the textbook presentation should be read orally as an exchange between two readers.

OBS. 7 Observation 7 (*Livre*, p. 43)

OBJECTIVE: To provide a reference resource for the gender associations of *ta / ton* and to integrate this with the same gender concept as it applies to *ma / mon.*

PROCEDURE: If it is considered necessary to provide a drill for the correct use of *ma / ta, mon / ton*, a simple routine is to have the students study the observation table for a few moments and then close their books. The teacher or a student then names one of the nouns from those listed in the tables, and a volunteer is chosen to give the two modified versions of that noun.

Example: TEACHER: *cousin*
STUDENT: *mon cousin / ton cousin*

55. Jeu: *Photos de ma famille* (*Livre*, p. 44)

OBJECTIVE: To provide a conversational game context which requires the students to use *mon / ton / ma / ta* with known nouns of their own choice.

PROCEDURE: (**Note:** Since *Jeu # 58* is similar to this game, teachers may consider choosing between them or limiting the time devoted to one or the other.) Student A presents a photograph of someone in his/her family (including pets), but does not reveal the picture. Student A says: *Voilà une photo.* Student B tries to guess who is in the picture, saying *Est-ce que c'est ton(ta)* . . . ? If B guesses correctly, A responds: *Oui, c'est mon(ma)* . . . , and reveals the picture. B is given 1 point. If B's guess is incorrect, A responds: *Non, c'est mon(ma)* . . . , and A wins the point.

The game may be played by two individuals or by two teams taking alternate turns. Each speaker must present a picture of someone in his/her own family. The player or team with more points at the end of the game is the winner.



56. Écrivez: (*Cahier*, p. 36 and Tape)

OBJECTIVE: To review and confirm comprehension and perception of the correlation in form and content between questions and answers.

PROCEDURE: To introduce this exercise it may be helpful to have the students answer some of the questions in the workbook and observe that

there are obvious differences in content and form among the answers to different questions. If the teacher writes some of the answers on the chalkboard, these answers may then serve to demonstrate the reverse process, i.e. to identify the question which produced each answer.

With this preliminary demonstration, the recorded instructions for the exercise should be clear, and the exercise may be begun. If, however, students appear to be having difficulty with the exercise, the tape recorder should be stopped after the second or third item, and the completed items should be checked and explained before the exercise is resumed.

Checking should include oral reading of the selected questions and repetition of the corresponding answers after the teacher's model (read from the tapescript).

TAPESCRIPT: Look at exercise 56 in your workbook. Have you ever listened to someone speaking on the telephone and tried to guess what the other person was saying? In this exercise you will hear someone answering questions on the telephone. For each answer that you hear, there are three questions in your workbook. Place a check mark beside the question which you think the other person asked. You will hear each statement twice.

Here is the model: *C'est mon frère.*

Now look at questions a, b, and c in the model. The other person must have asked, *Qui est Jacques*? because *C'est mon frère* is the logical answer to that question, so we have put a check mark beside question c.

Let's begin:

1. Elle s'appelle Françoise.
2. Oui, elle est très grande.
3. Non, il s'appelle Fido.
4. C'est ma mère.
5. C'est Pierre.
6. Oui, c'est ma petite sœur.
7. Oui, c'est un chat.
8. Oui, il est petit.



Écrivez: (*Cahier*, p. 37)

OBJECTIVE: This is a difficult exercise since it requires: a) perception of the intended meaning of each sentence in order to supply the appropriate missing words; b) research to find the correct spellings for transcription of the missing words; c) perception of the logical sequence of four related utterances.

PROCEDURE: Since this exercise is designated as particularly difficult, it is not recommended for all classes or for all students in a given class.

If a teacher decides to use this exercise with a class or a group within a class, the model should be examined and discussed thoroughly to ensure that the procedures for executing the exercise are clearly understood. One or two of the exercise exchanges may also be done under the teacher's direction.

After the exercise has been completed, pairs of students should be invited to present individual exchanges orally, and the written work should be checked by the teacher.

58. Jeu: *Qui est-ce?* (*Livre*, p. 45)

OBJECTIVE: a) To provide practice in the meaningful use of the question: *Qui est-ce?* b) To further confirm correct use of *ma / ta / mon / ton* with known nouns representing family members and pets.

PROCEDURE: (**Note:** This is a slightly more complex version of *Jeu # 56.*) The game is played by two players or by two teams. Each player is equipped with four numbered pictures of members of his/her family (including pets).

Player A calls a number from one to four in French and asks: *Qui est-ce?* Student B gives the first name of the person in that numbered photograph: *C'est* + name, but does not reveal the picture. Student A then tries to guess the relationship to Student B: *C'est ton(ta)* . . . ? If A guesses correctly, B responds: *Oui, c'est mon(ma)* . . . ; and A wins a point. If A's guess is incorrect, B replies: *Non, c'est mon(ma)* . . . , and B wins the point.

The routine is then repeated with B calling the number of one of A's pictures, and asking the two questions.

If the game is played by two teams, the next players, one from team A and one from team B, go to the front of the room with their pictures, and the routine is repeated until all members of both teams have performed the exchange.

The team with more points is the winner.

X EXCURSION 11: Une conversation (*Cahier*, p. 38)

OBJECTIVE: To provide a challenging, creative, oral and written project for gifted or advanced students.

PROCEDURE: This project is very challenging, but, if carefully controlled, it may prove enjoyable for the more competent students. It may be approached in several ways.

The object is to develop a written script for a two-part dialogue using the resource vocabulary provided for selective transcription. Students should work in pairs to develop the dialogue. The written script should then be presented as an oral conversation by the two students, each reading one of the parts.

Since virtually all known vocabulary is represented in the resource boxes at the beginning of the *Excursion*, the students should feel free to compose any statements or questions within their oral limitations. Supplementary vocabulary may be provided by the teacher or by any competent person.

It is not essential that every dialogue consist of four speeches by each student, although the format in the workbook seems to suggest this. Dialogues may be shorter or longer. If more space is required for the written transcription, the dialogue may be transcribed onto sheets of paper or in a notebook. It may be advisable to have students make their first draft on paper provided by the teacher for that purpose.

Original dialogue scripts may be illustrated and displayed on a bulletin board, or collected in a special projects scrapbook.

Original dialogues should also be performed by the authors as entertainment for the class.

Note: Students should be reminded that it is now time to bring to class their pictures of aunts, uncles and grandparents for *Phase D*.

PHASE D

Note: Pictures of aunts, uncles and grandparents will be needed in this *Phase*. Pictures used in previous *Phases* will also be required.



P **Presentation** (*Livre*, p. 46 and Tape)

PROCEDURE: Using pictures of his/her own aunts, uncles and grandparents, the teacher introduces these new nouns with the possessive determiners *mon / ma* in contexts such as: *Voilà . . . , C'est . . . , Ça, c'est*, and with comments such as *Il / Elle est très grand(e) / petit(e)* where appropriate, and *Il / Elle s'appelle. . . .* Chalkboard references to support this presentation may be provided at the teacher's discretion.

The students are then asked to place on their desks pictures (photographs or drawings) of their aunts, uncles and grandparents, and the teacher moves from desk to desk asking questions about the people in the pictures. In this phase of the lesson the questions *Comment s'appelle ton / ta . . . ?* and *Comment est-ce qu'il / elle s'appelle?* will be introduced.

Now the students are ready for the recognition reading lesson in the *Phase D* presentation context.

59. Écrivez: (*Cahier*, p. 40)

OBJECTIVE: To confirm mastery of the meaning and gender of new and review nouns designating members of the family in a context which requires observation and interpretation of visual clues.

PROCEDURE: The model should be discussed with particular attention to: a) the sex of the relative as indicated by the figure in the margin beside each exchange; b) the selection of the appropriate noun with regard to its gender; c) the corresponding selection of the possessive determiners with respect to both meaning and gender in both the question and the answer.

Once the principles which govern the exercise have been grasped, the students complete the exchanges in writing and then perform them orally. Checking of the written work may be done by the teacher, or by the students with reference to a chalkboard model which is developed during the oral performance of the exchanges. With younger or slower classes, the exercise may be performed orally before being assigned for written completion.

60. Dialogue: (*Livre*, p. 47)

OBJECTIVE: To provide practice for aural-oral mastery of certain new and review vocabulary and structures.

PROCEDURE: As suggested by the illustrations in the textbook, this four-part exchange may be based upon the students' family albums or, if albums are not available, upon any type of display of family pictures or drawings. Each participating student should have such a display for reference in this activity.

Student A begins by pointing to one of Student B's pictures and asking: *Qui est-ce?* Student B responds: *C'est mon / ma* + noun representing that relative. The use of the adjective, *grand(e) / petit(e)* is optional. (If B responds: *C'est* + proper name, then A's next question should be: *(Et) qui est* + same name? B's response is then: *C'est mon / ma* + noun representing relative.) If the exchange proceeds as shown in the textbook, A's second question is: *Comment s'appelle ton / ta* + noun representing relative?, and B answers: *Il / Elle s'appelle* + proper name.

A and B then reverse roles.

61. Écrivez: (*Cahier*, p. 42)

OBJECTIVE: a) To provide review of vocabulary, structures and language concepts in contexts which represent a synthesis of language acquisitions to date; b) to provide contexts which require thoughtful analysis of the intended meaning.

PROCEDURE: The written assignment of this exercise should be preceded by a discussion of the model with special attention to the resource items in the FÉMININ, MASCULIN and RAPPEL boxes. At this stage in the program most students should be aware of the procedures and techniques involved in searching for clues in the exchange context. For those who find this type of exercise difficult it may be helpful to do several exchanges orally before assigning the written work. It should be mentioned that, where proper nouns are to be supplied, they should, if possible, be the names of the actual relatives.

Two-part oral reading of the exchanges should be included in the checking procedures after the written assignment has been completed.

62. Du tac au tac (*Livre*, p. 48)

See Teaching Notes, *Phase B*, Exercise 45. This exercise *could* be postponed until after exercise 63 has been completed.

63. Du tac au tac (*Cahier*, p. 44)

OBJECTIVE: To confirm comprehension and perception of the reciprocal relationships between pairs of statements.

PROCEDURE: (**Note**: This exercise could precede exercise 62 if the teacher feels that the students can more easily *recognize* a correct response than *create* one.) The student selects from the resource list a statement which complements that of the speaker in each of the illustrated situations. The selected statement is then identified by placing the number of that statement in the blank speech balloon.

Both of the complementary speeches in each pair are read aloud during the checking process.



64. Graphie: a ——→[a] (*Livre*, p. 50 and Tape)

OBJECTIVE: To establish the association between certain graphic symbols (spellings) and the sound [a].

PROCEDURE: The students' attention should be drawn to the letters which are underlined in the ten sentences in their textbooks (*a* and *à*) before the recorded instructions are presented. It may be necessary to remind the students they must read each sentence aloud *before* they hear and imitate the model. It is recommended that the first reading of each sentence be performed by *individual* students since unison reading disguises errors and makes it difficult to assess performance. If unison or group performance is permitted, it should be restricted to the repetition *after* the recorded model.

Note: *oi* is pronounced [wa] or [wɑ]. It is not a single sound, and is therefore *not* to be treated as an example of [a] in this lesson.

TAPESCRIPT: Turn to Exercise 64 in your textbook. Read each sentence aloud being careful to pronounce the [a] sound correctly, and to put the accent on the last syllable of the word.

Listen to these examples: p*a*p*a*, f*a*mille, doll*a*rs. When I give a number, you read the sentence aloud. Then listen to the recorded voice reading the same sentence. Then read the sentence again correcting any mistake you made in your first reading.

Let's begin:

1. Voilà ma famille.
2. Voilà papa.
3. Voilà ma sœur.
4. Elle s'appelle Madame Gagnon.
5. Ça, c'est mon chat.
6. Il s'appelle Ali Baba.
7. Voilà Jacques. C'est un garçon.
8. Anne est une fille.
9. Marie Richard est une dame.
10. Regarde! Voilà quatre dollars!

65. Écrivez: (*Cahier*, p. 46)

OBJECTIVE: To confirm the correct identification of the known written forms of the sound [a].

PROCEDURE: The students should be instructed to read silently and think about the sounds of the words in each sentence in order to identify and underline those letters which produce the sound [a].

It is essential that the checking of this exercise feature oral reading with special attention to the sound [a].



66. Graphie: *an* (+ *consonne*) ——→ [ɑ̃] (*Livre*, p. 50 and Tape)

OBJECTIVE: To establish the association between the letters *an* (in final position or followed by a consonant) and the sound [ɑ̃].

PROCEDURE: The students' attention should be drawn to the *an* groups underlined in their textbooks, and the sounds [a] / [ɑ̃] should be modelled and imitated by the students with examples such as m*a*m*an* written on the chalkboard to illustrate the contrast in both spelling and pronunciation between *a* and *an*.

The recorded instructions should then be sufficient to introduce the oral reading and repetition exercise.

TAPESCRIPT: Turn to Exercise 66 in your textbook. Listen for the sound [ɑ̃] in these sentences. Notice that it is different from the sound [a]. Repeat these pairs of sounds after the model: [ɑ̃] / [a], [ɑ̃] / [a], [ɑ̃] / [a].

Now read each sentence in Exercise 66 aloud as I call the numbers. Then repeat after the model reading.

Let's begin:

1. Voilà maman.
2. Elle s'appelle Françoise.
3. Mon grand-père s'appelle André.

4. Il est grand.
5. Voilà ma grand-mère.
6. Elle est grande.
7. Ma tante est petite.
8. Mon oncle s'appelle Jean Lachance.

67. Écrivez: (*Cahier*, p. 47)

See Teaching Notes for Exercise 65.



68. Dictée: (*Cahier*, p. 47 and Tape)

OBJECTIVE: To feature the previously taught spelling of the sounds [a] and [ã] in a simplified dictation exercise.

PROCEDURE: A few examples of this type of completion dictation should be done at the chalkboard before the recorded workbook exercise is attempted. The teacher writes a few short sentences leaving blanks for familiar words which contain the sounds [a] and [ã]. The teacher then dictates each complete sentence, and volunteers go to the chalkboard to write the missing words in the blanks provided. These completions are checked and discussed to ensure that all students recognize the relationships between the sounds [a] and [ã] and their respective spellings.

The recorded workbook exercise is then presented. At the teacher's discretion, the tape recorder may be stopped after each item in the dictation, and checking and remedial teaching may be conducted before the next part of the dictation is presented.

Since the object of this lesson is to ensure correct oral-written associations, it is essential that oral work be featured in the checking process.

TAPESCRIPT: Turn to Exercise 68 in your workbook. You will hear complete sentences. Write only the missing word or words in your workbook. You will hear each sentence twice.

1. a) Voilà *papa.*
   b) Il est *grand.*
2. a) *Maman* est *grande.*
   b) Elle s'appelle *Madame Richard.*
3. a) *Anne* Paquette est une *dame.*
   b) C'est *ma tante.*
4. a) Mon *grand*-père s'appelle *Jean.*
   b) Et ma *grand*-mère s'appelle *Marie.*
5. J'ai *quatre dollars.*
6. Voilà mon *chat* et mon chien.

End of dictation.

X EXCURSION 12: Qui sont ces personnes célèbres? (*Cahier*, p. 48)

OBJECTIVE: To stimulate the interest of students and their families in French, and particularly in French-Canadian culture, by increasing their awareness of the roles of well-known French and French-Canadian figures of the past and present.

PROCEDURE: The quiz provided in the student's workbook may be discussed in class either before or after the student presents it to parents, older brothers or sisters or other family members. The home use of the family quiz should be left entirely to the discretion of each student since it may not be suitable for use in some families, and, in most cases, only the student is able to judge its potential effects in this regard.

In the absence of interested members of his/her family, a student or a small group of students, working as a team, could use the library facilities or other reference resources to answer the quiz themselves. In this case, the classroom discussion would *follow* the students' research.

The following biographies are included for the teacher's information. Their discussion in class or with interested parents is left entirely to the teacher's discretion. In some classes, teachers may ask students to do library research on a selected number of famous people. Information is readily available on such historical figures as Champlain, Madeleine de Verchères and Le Cardinal Richelieu. However, biographical details on certain showbusiness personalities (e.g. Simard, Julien, Bujold) are more difficult to obtain. Thus, it would be unwise to expect students or parents to provide information about such people, since their efforts could result in frustration or even a sense of failure.

In other classes, teachers themselves may provide their students with the relevant biographical details. In this case, it is useful to remember that children will respond more readily to a human interest approach than to a catalogue of accomplishments. For example, in *Excursion 16*, learning that Maurice Chevalier's father was an alcoholic who abandoned his wife and children may be interesting and may convey some hope to children whose home background is difficult.

It is obvious that all such discussions would have to be carried out in English in order to be effective.

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1. **BÉLIVEAU, Jean**

Born in 1921 in Trois-Rivières, Quebec, Jean Béliveau is one of hockey's living legends. Nicknamed "Le Gros Bill," he joined the Montreal Canadiens in 1953 and played with the same team until his retirement in 1971. He was team captain from 1961–1971, and was on 10 Stanley Cup winning teams. During his professional career, he played in 1 287 NHL games, including playoffs. A very well-respected man, he became vice-president of the Canadiens club in 1971 and is a member of the Hockey Hall of Fame.

2. **CARTIER, Jacques**

Born in St. Malo, in France, in 1491, not much is known of the explorer's early life. In 1534 he was given a grant from the king of France, François 1[er], to search for the Northwest Passage. Cartier explored the coast of Newfoundland, but finding no passage westward, he landed on the Gaspé Peninsula, claimed it for France, and returned to St. Malo.

In 1535, he returned to look for the country of the interior, named Saguenay, which the natives described as containing gold and precious stones. He entered and named the Gulf of St. Lawrence and reached the present site of Quebec City. After spending the winter there, he explored farther up the river and reached an island which he named Mount Royal (Montréal). Because of scurvy among his crew, and trouble with the Indians, he returned to France in 1536.

In 1541 he returned once more to look for the treasures of the Saguenay Country, but was unsuccessful. He returned to France, where he died in 1557.

3. **VIGNEAULT, Gilles**

Born in Natashquan, Quebec, in 1928, Gilles Vigneault studied and later taught literature at Laval University.

During that time, he started writing monologues for television, and composing songs. In 1965 his song, "Mon pays," won a prize at the *Festival International de la Chanson*, in Sopot, Poland, and helped Vigneault to establish an international reputation.

Vigneault writes and sings about the forest, the countryside, love, friendship, and Quebec's past. His rough voice could easily be labelled unattractive, yet his personal charm and the human message his songs and poetry convey make him a perennial favourite with audiences.

He is considered one of the greatest living Quebec poets.

4. **LÉVESQUE, René**

Born in Gaspé and educated in Quebec, René Lévesque was a radio announcer and leading television commentator before embarking on a political career.

In the late 1950s, Lévesque was a member of a small intellectual circle, which included such future prominent figures as Pierre Trudeau, Jean Marchand, André Laurendeau and Gérard Pelletier. Politics was a major topic of discussion, and, interestingly enough, Trudeau hardly ever agreed with Lévesque.

Elected to the Quebec Legislature in 1960, Lévesque became Minister of Natural Resources in the Lesage government. An advocate of regional autonomy, Lévesque provided the substance of the Quebec Liberals' 1962 campaign slogan, "Maîtres chez nous," and succeeded in nationalizing Quebec's hydro-electric industry.

Lévesque left the Liberal Party in 1967 and founded the Parti Québécois in the following year. It was also in 1968 that his famous book, *Option Québec*, appeared, in which Lévesque analyzed the political implications of an independent Quebec.

Slowly gaining public support, the Parti Québécois became the official opposition in Quebec's National Assembly in 1973 and was finally elected as the governing party on November 15, 1976. As leader of his party, René Lévesque became Premier of Quebec.

An outstanding speaker, Lévesque can fascinate large audiences and hold their interest for hours at a time in either French or English. In his biography, *René* (1976), Peter Desbarats has written about him: "If there is a single French-Canadian public figure whose life illuminates an entire generation, and reveals something of Quebec's future, it is René Lévesque."

5. **LAFLEUR, Guy**

Born in Thurso, Quebec, in 1951, Guy Lafleur is undoubtedly one of the most talented players in the NHL today, playing right-wing for the Montreal Canadiens. As a junior with the Quebec Ramparts, Lafleur was already such an outstanding player that he was Montreal's first choice and first overall in the 1971 amateur draft. At the end of the 1977-78 hockey season, Lafleur had a career total of 687 points, having scored 303 goals and recorded 384 assists in 523 games. He has won the NHL scoring championship for three consecutive years (1976, 1977 and 1978). A hockey superstar by any standard, Guy Lafleur has won many awards and trophies for his outstanding performance and sportsmanship.

6. **CHAMPLAIN, Samuel de**

Born in France, circa 1567, Champlain learned the sailor's trade from his father. In 1603, he sailed with French ships to explore the upper St. Lawrence and to buy furs from the Indians. Fascinated by what he saw, on his return to France he appealed for exploration and colonization of this region.

He returned to North America in 1604 and, in spite of disastrous winters when half of his crew died of scurvy, he managed, in the summers, to do some exploring. He and his party are the first white men known to have visited the site of Boston. In 1608 he established the first permanent settlement in Canada at the site of the present Quebec City. He discovered and named Lake Champlain after himself. He was the first white man to set foot in New York State. Spending the winter of 1615 with the Hurons, he wrote the first description of their way of life.

In 1612, he was appointed lieutenant of Canada, then governor of New France. He ruled the colony with wisdom and honesty. He made many trips to France to ask for financial aid. He wrote the *Voyages* in 1632, partly as propaganda for his cause.

He died in Quebec in 1635.

7. **ROY, Gabrielle**

Born in St. Boniface, Manitoba, in 1909, Gabrielle Roy trained as a teacher. While teaching, she became interested in the theatre and became a member of the cast of the Cercle Molière, which won two French Trophies in Ottawa at dramatic festivals. In 1937 she went to Europe to study drama, and returned to settle in Montreal in 1939.

Her literary career started in St. Boniface where she published stories. Later some of her stories were accepted by a Parisian newspaper.

Her first book, *Bonheur d'occasion*, (*The Tin Flute*) published in 1945, won the *Prix Fémina* in France in 1947, and was chosen book of the month selection by the American Literary Guild in May 1947. All her books have been very well received, and most have been translated into English. Some of her most famous writings include *La petite poule d'eau* (1950), *Alexandre Chenevert* (1954) and *Rue Deschambault* (1957).

She is recognized as one of the most famous French-Canadian writers and has received medals, awards and prizes in Canada and in France.

8. **RIEL, Louis**

A Métis (of mixed French and Indian parentage), Louis Riel remains to this day a controversial political figure. He was born in 1844 in St. Boniface, Assiniboia (now Manitoba) and championed the rights of the inhabitants of the Northwest.

In 1869 the Canadian government purchased the Northwest from the Hudson's Bay Company. Fearing a disruption of their way of life, many residents of the Red River area began to resist the Canadian authorities. Under the leadership of John Bruce and Louis Riel, a provisional government was declared in 1869 and a List of Rights was later submitted to the Dominion government. As a result of these joint efforts by white settlers, Métis and Indians alike, Manitoba became a province in 1870. However, Riel had to flee to the United States when the government reneged on the amnesty promised to him.

By the spring of 1884, a common feeling of desperation had arisen among all groups of settlers on the Saskatchewan River. The wanton slaughter of buffalo was threatening the livelihood of the resident Métis and Indian population, while the white settlers resented government inaction on local grievances. Recalling Riel's past success, they invited him to return to the Northwest and lead their cause.

Riel returned and forwarded another petition to the federal government on behalf of the people of the Northwest. When the Macdonald government failed to respond to this petition of grievances, the Métis, under Riel, decided to use force to gain their goals, and proclaimed a provisional government at Batoche in March, 1885. Wanting no part in a rebellion, the white settlers and the clergy withdrew their support.

The Northwest Rebellion was ignited by a successful Métis attack on the North West Mounted Police. Buoyed by the Métis success, the Indians too began to revolt. Fearing a general Indian uprising, the government quickly dispatched troops and volunteers to put down the rebellion. They defeated the rebels and captured Riel. He was brought to trial in Regina, convicted of treason and sentenced to death by hanging.

Riel's execution had important political consequences for French-English relations, for many French Canadians sympathized with the rebel's cause. The emotions aroused by his trial produced bitterness that lasted long after the details of the rebellion had been forgotten. Riel is still a figure of controversy but he remains a genuine folk-hero to people in Western Canada and Quebec.

9. **DUPLESSIS, Maurice**

Born at Trois-Rivières, Quebec, in 1890, Duplessis received a degree in law from Laval University and practised law at Trois-Rivières. In 1933 he was chosen parliamentary leader of the Conservative Party. In 1936, however, he campaigned with a group of dissident Liberals and, later in the same year, formed a new party, L'Union Nationale, and won the elections. Defeated in 1939 when he challenged the position of the Federal Government regarding conscription during World War II, he returned to power in 1944 and remained in power until his death in 1959.

Duplessis is probably one of the most important and controversial politicians in Quebec's history. Many criticize his regime vehemently and claim, with much substantiation, that Duplessis' corrupt government retarded Quebec's economic and cultural growth. On the other hand, his admirers maintain that, despite his recognized faults, Duplessis remains one of Quebec's outstanding nationalists: throughout his regime, he fought for the autonomy of Quebec vis-à-vis the Federal Government.

Despite the controversy regarding his role, Duplessis is undoubtedly one of the dominant figures in Quebec's history.

10. **JULIEN, Pauline**

Pauline Julien was born at Cap-de-la-Madeleine, Quebec, the eleventh child in a family of modest means.

In 1955 she went to Paris, with a small scholarship, to study acting. She acted for a while, and then became a singer.

In 1960, she returned to Montreal and discovered Gilles Vigneault and other writers, poets and singers involved in the struggle for a "Québec Libre." In 1970 she started writing her own songs. Her political convictions made her refuse to sing for Queen Elizabeth in 1964, and sent her to jail during the October crisis of 1970.

A singer of international acclaim, she has appeared throughout Canada and the world.

La famille Paquette

Objectives:

In this *Étape* the student learns the structure *le / la / les* + noun + *de* and the vocabulary which permit him/her to discuss family relationships such as: *A est le mari de B, / C et D sont les fils de A*. For this purpose two new families, *la famille Paquette* and *la famille Lemieux* are introduced, and their interrelationships are illustrated and discussed. As in all such textual presentations and exercises, the fictitious families serve only as a reference to give meaning to new language acquisitions. The real objective is, of course, to have the students present and discuss the interrelationships of their own relatives. For this reason, it is essential that the students provide photographs or drawings of as many relatives (mentioned in the *Étape*) as possible. Students who wish to do so may invent imaginary grandparents, aunts, uncles or cousins and present them as original drawings or as pictures taken from magazines, catalogues, etc.

PHASE A



P **Presentation** (*Livre*, p. 52 and Tape)

PROCEDURE: Since there are no new structures or language concepts in this recognition reading lesson, only the incidental vocabulary: *Maintenant*, *la famille* and *je vous présente . . .* may require checking for comprehension. Since *présente* and *famille* are cognates, and since the context and situation provide useful clues to meaning, these items of vocabulary should be readily understood. If *maintenant* has not been used in day-to-day classroom instructions, it may be necessary to translate this word.

Once the new, incidental vocabulary has been introduced, the students may be directed, without further aural-oral introduction, to open their texts and read aloud the title and five statements, since these are almost entirely review.

69. Complétez: (*Livre*, p. 53)

OBJECTIVE: To introduce and practise: *C'est* + *le / la* + relative + *de* + name in an initial context which requires only comprehension, observation and recognition reading.

PROCEDURE: Using the illustration (*Livre*, page 52) and referring the students to the textbook exercise, the teacher points to Mr. Paquette and says: *Voilà Monsieur Pierre Paquette. Est-ce que c'est le père de Richard, ou est-ce que c'est la mère de Richard?* A student reads the correct response from the textbook. A student is chosen to read statement #2: *C'est la maman de Richard*, and another student reads the related statement: *Elle s'appelle Lise Paquette*. As the exercise proceeds, a student (or several students in turn) goes to the chart and points to each of the people named by the readers. To give practice in reading both the *a* and *b* statements, selected students may also ask the question:

Est-ce que c'est + statement *a* ou *est-ce que c'est* + statement *b*?

OPTION: The chart for *Observation* 8 may be developed at the chalkboard as this exercise progresses.

OBS. 8 Observation 8 (*Livre*, p. 54)

OBJECTIVE: To provide a visual model to represent the language pattern *le* + male relative + *de* + name / *la* + female relative + *de* + name.

PROCEDURE: The gender associations with *le / la* should be observed, and the use of *de* before the person named.

To provide practice in the personalized use of this language pattern, exchanges such as the following would be helpful:

TEACHER: (To Jill) *Comment s'appelle ton père*?
JILL: *Il s'appelle M. Macdonald.*
TEACHER: (To Don) *M. Macdonald, est-ce que c'est ton père*?
DON: *Non, c'est le père de Jill.*

After two or three such exchanges the teacher's questions may be asked by students.

70. Complétez: (*Livre*, p. 55)

OBJECTIVE: To practise the language elements and concepts presented in *Observation 8.*

PROCEDURE: The chart (*Livre*, p. 54) should be used as a visual reference for the factual information required in this exercise.

It may be necessary to point out that the adjectives *grand(e) / petit(e)* are required to complete some of the sentences.

In item 8 *l'oncle* is introduced incidentally for recognition only.

71. A Complétez: (*Livre*, p. 56)

OBJECTIVE: a) To provide a review and consolidation of the correspondence between certain question and answer forms; b) to review and confirm mastery of selected vocabulary items, structures and concepts; c) to

develop comprehension, observation, interpretation and oral production of specific information.

PROCEDURE: The students should be told that Part A of this exercise is a preparation for Part B, and that Part B will be done with only the tape recorder and the chart. To prepare for Part B, the students should work in pairs. Student A works with his/her book open. He/She asks the questions and checks Student B's answers. When the exercise has been completed, Student B asks the questions from his/her textbook, and Student A answers with book closed. This routine should be repeated until the students are confident that they are ready to do the recorded exercise.



71. B Écoutez: (Tape)

OBJECTIVE. To further develop the skills featured in exercise 71A by requiring the student to perform the same operations, but without reference to the printed word.

PROCEDURE: Textbooks are closed and only the wall chart is used as a reference during this recorded version of the exercise. The special challenge here is primarily one of pace. The student must perform all of the operations very quickly, and without a reading support. If the pace proves disconcerting to the students, more work on Part A may be required.

In many classes there are a few exceptionally competent students who are able to perform the more difficult exercises before the rest of the class is ready to do so. In such cases, the teacher may invite such students to demonstrate the exercise for the others, and then go on to special projects or assignments while the rest of the class works on the difficult exercise.

TAPESCRIPT: Look at the illustration for exercise 71. This is the same exercise as Part A in your textbook. Let's try it now using only the illustration for reference. You will hear the ten questions about the Paquette family. Try to answer each question and then listen and repeat the model answer.

Here is the model: —*Le numéro 1, qui est-ce?*
—*C'est Monsieur Pierre Paquette.*

Let's begin:

1. —Le numéro 1, qui est-ce?
   —C'est Monsieur Pierre Paquette.
2. —Est-ce que le numéro 1 est un homme?
   —Oui, c'est un homme.
3. —Est-ce que le numéro 1 est la mère de Richard?
   —Non, c'est le père de Richard.
4. —Comment s'appelle la mère de Richard?
   —Elle s'appelle Madame Lise Paquette.
5. —Est-ce que Jacques est grand?
   —Non, il est petit.

6. – Comment s'appelle la sœur de Richard?
   – Elle s'appelle Suzanne.
7. – Est-ce qu'elle est grande ou petite?
   – Elle est petite.
8. – Est-ce que le numéro 3 est une fille?
   – Non, c'est un garçon.
9. – Comment s'appelle la petite fille?
   – Elle s'appelle Suzanne.
10. – Est-ce que Jacques est le cousin de Suzanne?
    – Non, c'est le frère de Suzanne.

72. A Écrivez: (*Cahier*, p. 52)

OBJECTIVE: To provide written practice of the language patterns presented in this *Phase*.

PROCEDURE: The students should be told that they may use the illustration on page 56 in their textbooks if they need to check the family relationships referred to in this exercise.

The exercise may be prepared orally, at the teacher's discretion, but oral reading is an *essential* part of the checking process.

72. B

OBJECTIVE: To overcome possible interference from the English pattern for relationships (e.g. Paul*'s* sister) upon the French pattern (e.g. *la* sœur *de* Paul).

PROCEDURE: With workbooks closed, the teacher asks: *Comment est-ce qu'on dit en français*: Richard's mother (Suzanne's sister, etc.)? When the pattern has been firmly established, the workbooks are opened, and the model is examined. At the teacher's discretion, one or two of the exercise items may be done orally before the written work is assigned.

X EXCURSION 13: Quelques rimes (*Cahier*, p. 54)

OBJECTIVE: To provide an entertaining and challenging oral and written activity featuring rhyming completions.

PROCEDURE: Each four-line stanza is illustrated for added interest and as a clue to meaning. The rhyming lines are indicated by an arrow which directs attention from the line containing the word which must be rhymed to the line in which the rhyming word must be supplied by the student. The resource vocabulary is provided at the end of the *Excursion*.

It may be necessary to call attention to the fact that the rhyming scheme differs from stanza to stanza.

Students may be interested to note that rhyming syllables do not necessarily have identical spellings.

P **Presentation** (*Livre*, p. 58)

PROCEDURE: Using the wall chart version of this illustration, the teacher introduces the new vocabulary by making statements and asking questions such as:

Voilà Georges Lemieux.
C'est le frère de Lise et de Robert.
Comment s'appelle le père de Georges (de Lise, de Robert)?
Comment s'appelle la mère de Georges?
Marie Lemieux est la femme de Gaston Lemieux.
(*la femme* may be written on the chalkboard since this is a new item of vocabulary. The students should read *la femme* [la fam], and their pronunciation should be checked.)
Comment s'appelle la femme de Robert Lemieux?
Comment s'appelle la femme de Pierre Paquette?
Etc.

As each new item of vocabulary (*la femme, le mari, le fils, la fille* (meaning daughter), *les parents, les enfants*) is introduced with reference to the chart, these words with *le / la / les* could be written on the chalkboard.

Note: It should be mentioned that *neveu* and *nièce* are not introduced in this *Ensemble*. Teachers who wish to include these as supplementary items of vocabulary may do so at their own discretion.

73. Complétez: (*Livre*, p. 59)

OBJECTIVE: To provide practice in comprehension, observation, recall and meaningful oral production of new and review vocabulary.

PROCEDURE: With reference to the wall chart depicting the interrelationships among the *Lemieux* and *Paquette* families (*Livre*, p. 58), each completed oral exchange is read aloud by two students as indicated by the speaker symbols.

Note: The repetition or omission of *de* in contexts such as: *de Monsieur et Madame Paquette* (item #3), or *C'est* la grand-mère *de* Richard , *de* Jacques , *de* Suzanne , *de* Françoise , etc. (item #10), is determined by the principle that, when two or more people are traditionally considered collectively (e.g. husband and wife = a couple), the single use of *de* applies, but, where two or more people are to be considered as a group of separate individuals (e.g. two or more uncles, aunts, children, etc.), *de* is repeated before the name of each member of the group. This usage does not constitute a hard and fast rule, but may serve as a general guideline.

74. La famille Paquette (*Livre*, p. 60 or Charts, and Tape)

OBJECTIVE: a) To review and consolidate aural comprehension and oral use of vocabulary, structures and concepts featured in this *Phase*; b) to confirm mastery of the correspondence between various forms of questions and answers; c) to develop ability to perform comparatively complex thought processes within a reasonable time allowance.

PROCEDURE: It may be helpful to the students if they are informed in advance that the first six questions feature members of the *Paquette* family and that the last six are questions about the *Lemieux* family. Many of the questions, however, do involve interrelationships between the two families, hence the need for both family wall charts (*Livre*, p. 60).

Before each question in this recorded exercise, the speaker names the key person or group featured in the question so that the students may have an opportunity to focus their attention on the key reference while listening to the question.

To prepare the students for this recorded exercise, it is suggested that the teacher introduce the routine by doing several examples with the students.

After this type of introduction, the recorded instructions should be clear. As a follow-up exercise, students may also be invited to name a person on one of the charts and ask a question of his/her choice about the relationship of that person to another member of either family.

TAPESCRIPT: Look at the charts for exercise 74. You will hear ten questions about various members of the Lemieux and Paquette families. When you have answered each question listen to the model answer and repeat it once more. Here is the model:

> LISE PAQUETTE
> —*Est-ce que Lise Paquette est la femme de Pierre?*
> —*Oui, c'est la femme de Pierre.*

Let's begin:

1. PIERRE ET LISE PAQUETTE
   —Comment s'appelle la fille de Pierre et Lise?
   —Elle s'appelle Suzanne.
2. RICHARD PAQUETTE
   —Comment s'appelle l'oncle de Richard?
   —Il s'appelle Robert Lemieux.
3. RICHARD PAQUETTE
   —Est-ce que Richard est le fils d'Annette ou de Lise?
   —C'est le fils de Lise.
4. RICHARD PAQUETTE
   —Comment s'appelle la petite cousine de Richard?
   —Elle s'appelle Jeanne.

5. LISE PAQUETTE
   —Qui est le mari de Lise?
   —C'est Pierre Paquette.
6. PIERRE PAQUETTE
   —Est-ce que Pierre est le fils de Lise?
   —Non, c'est le mari de Lise.
7. ANNETTE LEMIEUX
   —Est-ce qu'Annette Lemieux est la femme de Robert?
   —Oui, c'est la femme de Robert.
8. JEANNE LEMIEUX
   —Est-ce que Jeanne est la sœur de Jacques, ou est-ce que c'est la cousine de Jacques?
   —C'est la cousine de Jacques.
9. FRANÇOISE LEMIEUX
   —Comment s'appelle la tante de Françoise?
   —Elle s'appelle Lise Paquette.
10. ANDRÉ LEMIEUX
    —Qui est le petit frère d'André?
    —C'est Paul.

75. Écrivez: (*Cahier*, p. 56 and Chart for *Phase B* presentation)

OBJECTIVE: a) To confirm in writing the correct use of *le / la* + family member + *de* + name; b) to check reading comprehension of the structures and vocabulary featured in this *Phase*; c) to demonstrate the student's ability to perceive interrelationships among family members.

PROCEDURE: The format of the exercise should be discussed to ensure that students are aware that: a) the name at the head of each set of statements represents the person referred to in the four sentences in that block; b) the missing words in the numbered sentences must be written in; c) every statement must be checked off in either the *OUI* column (if the statement is true), or in the *NON* column (if the statement is false); d) more than one statement may be true in each set.

Other preparations for the exercise should include reference to the model and to *Observation 8* for a review of the correct use of *le / la*.

Oral reading of all sentences should be featured in the checking process, and chalkboard models should be provided for checking of the completions and of the true/false columns.

Examples:		*Oui*	*Non*
A.	1. *le*		✓
	2. *le / de*		✓
	3. *le*	✓	

Etc.

Alternatively, the teacher may make a transparency of the completed version of this exercise, and reveal the correct form of each statement as the students read their answers.

76. Jeu: *Masculin* ←——→ *Féminin* (*Livre*, p. 61)

OBJECTIVE: a) To reinforce, in a game format, the correct use of *le / la* as gender markers; b) to confirm recall and comprehension of nouns representing family members; c) to confirm perception of the male/female counterparts among family members.

PROCEDURE: This speed drill may be performed by two players or by two teams, or it may be conducted as a round robin (as suggested by the illustration for the model).

Student A turns to B and names any member of a family, e.g. *le père*. Student B must give the counterpart of the opposite sex: *la mère*. Then B turns to C and names another family member, e.g. *la cousine*. C responds: *le cousin*. Now C turns to D, and so on. If the round robin is to be used as a competitive game, two or more teams of equal numbers of students race the clock to see which team can complete the routine in the shortest time. The teacher or a competent student monitors the game, correcting errors or prompting as required. The student requiring assistance must repeat the model given by the monitor before the game may proceed.

Note: *L'oncle* is shown in the model in order to provide a reference for the form *l'*. Since *oncle* is the only word requiring *l'* to date in the program, the elision of *e / a* (*le / la* ——→ *l'*) should not be overstressed.

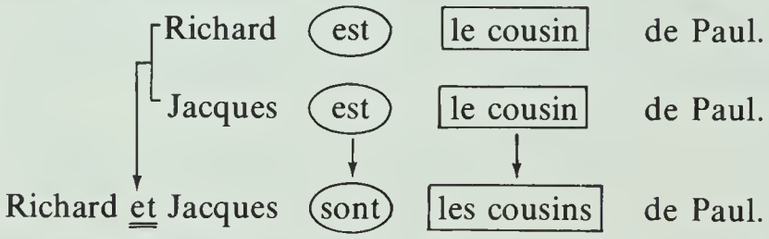
Another way to play the game is to have each player draw the name of a family member from a container in which each slip of paper bears the name of a different family member (without the article). Each player must use the name on his/her slip of paper (adding the correct article) when presenting the challenge to the next player.

77. Complétez: (*Livre*, p. 61)

OBJECTIVE: a) To introduce and practise the correct use of the plural form *les*; b) to introduce incidentally the plural form *sont*.

PROCEDURE: The charts for exercise 74 are essential as a source of information for this exercise.

After doing item A as a model, the teacher may elicit *Observation 9* by developing examples at the chalkboard such as:



The students' attention should be directed to: a) the correct pronunciation of *les*; b) the obligatory liaisons in *les oncles* and *les enfants*; c) the identical pronunciation of singular and plural nouns; d) the addition of *s* in the plural for the written form of these nouns.

Each participating student reads the introductory segment of a sentence, and completes that sentence by selecting the completion which makes the statement true.

OBS. 9 Observation 9 (*Livre*, p. 63)

OBJECTIVE: To provide a reference resource featuring the oppositions in spelling, pronunciation and meaning of the singular determiners *le, la, l'* and the corresponding plural determiner *les*.

PROCEDURE: It should be recognized that any use of or reference to the use of *l'* to date has been only incidental, and therefore this form may require some special mention. In addition, although there is only one written form of the plural article, *les*, there are two oral forms [le], as in *les cousins*, and [lez], as in *les enfants* and *les oncles*.

Note: In the case of liaison with words such as *les*, it should be noted that French people attach the [z] sound to the next word, and not to the preceding one: *les enfants* [le / zɑ̃fɑ̃]. Teachers should therefore avoid using [lez] in isolation since the pronunciation [lez] does not occur in isolation in French.

All of these considerations should be taken into account during the discussion and practice of *Observation 9*.

The recorded exercises 78, 79 and 80 are designed to consolidate the concepts featured in *Observation 9*, and may serve as a teacher's resource for examples of routines which may be adapted for use in the teacher-directed presentation and initial practice of these concepts.



78. Écrivez: (*Cahier*, p. 58 and Tape)

OBJECTIVE: To confirm auditory discrimination among the various forms of the definite article heard in familiar contexts, spoken at a normal speed and with natural intonation. Auditory discrimination is most important in the case of *le, la / les* since this is the only clue to the plural in the spoken language.

PROCEDURE: To present the exercise grid in the workbook, the teacher should ensure, by model-repetition and oral reading routines, that the students associate the correct pronunciations with the words *le, la, les* at the head of the three columns.

Note: It may be worth noting that the introductory word in each of the sentences in this exercise is *Voilà*, and therefore there is the possibility that, upon hearing the sound [la] in *Voilà*, students may become confused and, thinking that this is the key sound, fail to listen for the article. To minimize this hazard, the various oral combinations of *Voilà* + (definite article) should be practised in sentence contexts before proceeding with the recorded exercise.

TAPESCRIPT: If I said *frère*, there would be no way for you to tell whether *frère* was singular or plural. But, if you heard *le frère*, then you would know that it was singular because I would have to say *les frères* if it were plural.

French people put no stress on *le, la* or *les*, and they often say them very quickly, so you have to listen carefully in order to tell whether a word is singular or plural. Sometimes the word *le* becomes simply [l]. For example: *Voilà le frère de Marie.*

Notice the words *le*, *la*, and *les* in the following sentences and put a check mark in your notebook under the form you hear in each sentence. You will hear each sentence twice. Here is the model:

Modèle: Voilà le père de Jeanne.

If we pronounce each word separately you can hear the word *le*. Listen: *Voilà / le / père / de / Jeanne.* There is a *le* in that sentence even though you may not hear it clearly when we say *Voilà le père de Jeanne*, so we have placed a check mark under *le* for the model.

Let's begin:

1. Voilà le cousin de Marie.
2. Voilà les sœurs de Jacques.
3. Voilà la tante de Louise.
4. Voilà les cousins de Colette.
5. Voilà le frère d'Alain.
6. Voilà les cousins de Guy.
7. Voilà la fille de Monsieur Leduc.
8. Voilà le fils de Monsieur Paquette.
9. Voilà le fils de Madame Paquette.
10. Voilà la cousine de Réjean.



79. Écrivez: (*Cahier*, p. 59 and Tape)

OBJECTIVE: a) To further confirm auditory discrimination among the words *le*, *la*, *les*, spoken at a normal speed and with natural intonation; b) to train students to react calmly and constructively when faced with spoken language which is partially (or largely) unfamiliar to them.

PROCEDURE: It is important, in this type of listening exercise, that the students approach the exercise without fear or undue tension. This attitude is best established by emphasizing that there is no penalty for failing to understand some or all of the words or sentences, and that the important thing in this exercise is to recognize only the words *le*, *la*, *les*.

To further encourage students to listen constructively to unfamiliar contexts spoken in French, the teacher may, at his/her discretion, follow the presentation and checking of the recorded workbook exercise with a rereading or replaying of each sentence, and a discovery by the students that they are, in fact, able to deduce the meanings of many of the words

and of some of the sentences used. Cognates have been featured in the exercise, and these are likely to be recognized if students listen carefully and try to guess the unfamiliar word. If necessary, these words may be written on the chalkboard for visual recognition. Words which the students are not able to interpret (e.g. *gâteaux*, *poisson*, etc.) may be translated or illustrated during this phase of the lesson, but the new vocabulary in this exercise is not intended for mastery at this stage in the program.

TAPESCRIPT: You will now hear sentences which you may not understand. You should, however, be able to hear whether *le*, *la* or *les* was used in the statement.

In your workbook, check the form you hear for each of the following sentences. You will hear each sentence twice. Here is the model.

Modèle: *J'aime la musique.*
J'aime la musique.

Remember that it doesn't matter whether you understood the sentence or not. In this exercise all you have to do is listen for the words *le*, *la* or *les*. In *J'aime la musique* we used the word *la*, so we have put a check mark under *la* for the model in your workbook.

Let's begin:

1. Regarde le stylo rouge.
2. Regarde la blouse de maman.
3. Où est la sortie?
4. J'aime les gâteaux.
5. Regarde le poisson rouge!
6. J'aime le football.
7. Où sont les toilettes?
8. Où est le musée?
9. Regarde la jolie boutique!
10. J'aime les fruits.



80. Écoutez: (Tape)

OBJECTIVE: a) To confirm mastery of the genders of certain nouns representing family members, as demonstrated by the appropriate use of *le / la*; b) to provide practice in the oral production of [lə] / [la] / [le].

PROCEDURE: See tapescript instructions. One additional suggestion which may be considered is that each student's oral performance could be accompanied by a physical demonstration of the singular/plural concept.

Example: TAPE: *grand-père*
STUDENT: (holding up one finger) *le grand-père.*
(holding up two fingers) *les grands-pères.*

TAPESCRIPT: In this exercise, when you hear a masculine word such as *frère*, you will say *le frère* to show that you know that *frère* is masculine, and then make it plural by changing it to *les frères*. If you hear the word *sœur*, you will say *la sœur* because *sœur* is feminine, and then give the plural form, *les sœurs*.

Be sure to pronounce *le*, *la* and *les* correctly to show that you know how to use the masculine, feminine and plural forms. When you have given both forms of each word, listen to the model and repeat once more. Here is a model.

Modèle: *grand-père*
le grand-père / les grands-pères

Let's begin:

1. grand-père: le grand-père / les grands-pères
2. sœur: la sœur / les sœurs
3. mère: la mère / les mères
4. frère: le frère / les frères
5. garçon: le garçon / les garçons
6. fille: la fille / les filles
7. fils: le fils / les fils
8. cousin: le cousin / les cousins
9. tante: la tante / les tantes
10. cousine: la cousine / les cousines
11. femme: la femme / les femmes
12. mari: le mari / les maris

81. Jeu: *Un ou deux?* (*Livre*, p. 62)

OBJECTIVE: To review and consolidate the appropriate use of *le, la, l'* and *les* in a game context.

PROCEDURE: The participating students are divided into two teams, A and B. A number of slips of paper, each bearing a definite article and a noun designating a family relationship (*le frère, les oncles, la sœur*, etc.) are placed in a container at the front of the room.

The first member of Team A reads aloud the two words on his/her slip (selected at random from the container): e.g. *les cousins*, and asks the question: *Un ou deux, Anne*? (any member of his/her own team). Anne responds: *Deux* to demonstrate that she has recognized that *les cousins* is plural. It is then the turn of the first person on Team B to read a slip and select someone from his/her own team to respond.

A scorekeeper awards one point for each correct response, and the team with the higher score at the end of the game is the winner.

As in all exercises and activities involving singular/plural contexts, the teacher should take precautions to ensure that students are not left with the impression that *les* means *two* exclusively. It may therefore be advisable to vary the question in this game from time to time so that it becomes *Un ou trois*? or *Un ou quatre*? or even to teach *Un ou plusieurs*?

OBS. 10 Observation 10 (*Livre*, p. 63)

OBJECTIVE: To confirm and provide a reference resource for the contrastive use of *est / sont.*

PROCEDURE: The verb form *est* has been used in a number of previous contexts, but the first occurrence of *sont* was in exercise 77 (*Livre*, p. 61) where it was treated as an incidental item of vocabulary.

In this *Observation* the student's attention is drawn to the contrastive use of *est / sont* as singular/plural forms of the same verb.

An effective exercise for initial practice of the meaningful use of *est / sont* could be performed by providing, at the chalkboard (or on a projectual), a sentence pattern with option boxes from which the students may make up their own statements.

Example:

Claire *Pierre et Guy* *Alain* *Françoise et Hélène*	*est* *sont*	*la tante de Gérard.* *le frère de Jacqueline.* *les cousins de Paul.* *l'oncle de Marie.* etc.

Note: It should not be necessary to spend a great deal of time on teacher-designed drills for this *Observation* since the textual materials provide a considerable number of practice contexts.

82. Complétez: (*Livre*, p. 63 and Chart, *La famille de Gaston et Marie Lemieux*)

OBJECTIVE: To practise the correct use and pronunciation of *est / sont* in contexts which require not only linguistic skills but also observation and interpretation of specific information.

PROCEDURE: This format is a familiar one and should require little explanation or demonstration. Students should, however, be given a few moments to study each statement and gather the necessary information from the chart before they are expected to give a natural, fluent oral reading of the completed statement.

83. Écrivez: (*Cahier*, p. 60)

OBJECTIVE: To further develop mastery of the correct use of *est / sont* and *le / la / les* in a context which requires general reading comprehension and meaningful transcription.

PROCEDURE: The reference visual required for this exercise is the illustration, *La famille de Gaston et Marie Lemieux.*

As shown in the model, the student crosses out the name of the person or persons who could not, for any reason (meaning or form), be the

subject of the sentence. The sentence is then completed by transcribing the correct form of the verb *être* and the correct form of the article on the lines provided.

Checking of this exercise should include oral reading with attention to pronunciation, fluency, stress, intonation, and the obligatory liaison (*les enfants*).

84. Écrivez: (*Cahier*, p. 62 and Chart, *La famille de Gaston et Marie Lemieux*)

OBJECTIVE: a) To confirm, in writing, a mastery of the use of *est / sont* as singular/plural forms; b) to check comprehension in recognition reading; c) to provide experience in simple transcription.

PROCEDURE: In this selective transcription exercise the numbered items in the first resource box should be transcribed in the same numerical sequence onto the correspondingly numbered lines below the model.

As the student transcribes each subject onto the correspondingly numbered line, he/she selects *est* or *sont* (as required by the subject) and then, with reference to the chart, chooses and transcribes the appropriate completion from the third resource box.

It may be advisable to interrupt this writing activity after one or two complete sentences have been transcribed, to have these sentences read aloud for checking as to meaning, and to check the accuracy of transcription as well. Some comment and demonstration may be required with regard to the formation and placement of accents, hyphens and periods, and to the use of capital letters for proper nouns. Such training from the very beginning of the program will contribute greatly to the development of good work habits and respectable standards of performance, not only for French but for all subjects.

This exercise may be too long to assign as a block for young students, and may, at the teacher's discretion, be broken into several shorter assignments.

85. Problèmes de logique: (*Livre*, p. 64)

OBJECTIVE: To provide a selective review of language elements and concepts in an intellectually challenging context.

PROCEDURE: To introduce this exercise it may be helpful to draw two stick figures, representing two closely related members of the *Lemieux* or *Paquette* family, side by side on the chalkboard, and to write their respective names underneath each. A double-headed arrow is then drawn between the two figures to suggest the reciprocal nature of their relationship.

Two statements must be made about each such pair of drawings. For example:

LISE PAQUETTE PIERRE PAQUETTE



Lise est la femme de Pierre.
Pierre est (donc) le mari de Lise.

As further reciprocal relationships are presented, with reference to drawings joined by arrows, the word *donc* is introduced into the second statement, and explained (by translation, if necessary). Since the mental process required in this exercise is similar to that in the *Du tac au tac* exercise already done, this type of illustrated introduction should provide sufficient preparation for the textbook exercise.

All of the information required for the students' conclusions is provided in the printed statements.

86. Jeu: *Les familles* (*Livre*, p. 65)

OBJECTIVE: To provide a game-oriented review which presents a significant challenge in terms of both language skills and reasoning powers.

PROCEDURE: Each of the three models given in the textbook reviews different language patterns. In Model #1, the challenge is almost exclusively one of vocabulary recall (with appropriate articles). In Model #2, there is also a change in verb form, and a review of *ton / ta* in the rejoinder to the statement with *je*. In Model #3, the focus is on the correct choice of singular and plural nouns to correspond to *est / sont* and to *le / la / les*.

The first exchange in each model is completed in the textbook in order to identify the reciprocal nouns to be used in the exchange for completion. Either of the given nouns may be used in the opening statement, but the persons referred to must be real people (parents, school personnel, community figures, etc.) recognized by most members of the class.

Once the principles governing the game have been demonstrated with reference to the models in the textbook, two players or two teams of players begin the game.

Student A makes a statement about the relationship between two people known (or recognized) by the class. Student B must give the reciprocal version of that statement. The players or teams alternate in presenting the initial statements.

The teacher and the rest of the class act as judges, and a scorekeeper records the points awarded to each team for perfect responses. The player or team with the higher total score is the winner.

At the teacher's discretion, the game may be limited, for the time being, to the use of only one or two of the models. Mòdels not used at this time may be introduced at a future date when the game is replayed for a change of activity or pace in a subsequent lesson.



87. Qui parle? (*Cahier*, p. 64 and Tape)

OBJECTIVE: a) To develop aural comprehension of statements consisting of review vocabulary and structures; b) to develop logical thinking by training students to deduce unstated information from a given utterance designed for that purpose.

PROCEDURE: Once the students are familiar with the principles governing the exercise and with the format provided in the workbook, the recorded instructions should be used to launch the exercise.

During the checking routine, the teacher may, at his/her discretion, have the students give the reciprocal speech for each of the items in the tapescript.

Example:

TAPESCRIPT: 1. *Je suis une fille.*(Anne)
STUDENT: *Je suis un garçon.* (André)

An interesting follow-up activity is to present any suitable picture depicting a group of people in a situational context, and make statements which could be attributed to one or another of the people in the picture: e.g. *Voilà mon fils, Mon fils est petit, J'ai un grand chien, Mon mari s'appelle Georges, C'est mon grand-père*, etc. The student must identify the speaker in each case. In some classes the students may be able to compose speeches for association with individuals in pictures.

TAPESCRIPT: Look at the illustration for exercise 87 in your workbook. You will hear ten numbered statements. Each of these statements is made by either *André* or *Anne*. Draw a speech balloon to show that you know which of the two people is speaking.

For example, look at the model. The statement for this illustration is: *Voilà mon cousin*. You know that the speaker is talking about a boy because you heard *mon cousin*. Therefore the speaker must be Anne, so we have drawn the speech balloon for Anne, even though all the sentences in this exercise are said by a man.

The drawings are numbered too, so that you will know which pair of drawings goes with each statement. You will hear each statement twice.

Let's begin:

1. Je suis une fille.
2. Est-ce que tu t'appelles Anne?
3. Voilà mon chat.

4. Est-ce que c'est ton chat?
5. Je suis un garçon.
6. Comment s'appelle ton chien?
7. Est-ce que tu t'appelles Jean?
8. Je suis grande.
9. Il est petit.
10. Elle est grande.



X **EXCURSION 14:** *Chanson* (*Livre*, p. 66 and Tape)
Mon père m'a donné un mari

OBJECTIVE: a) To add another cultural dimension to the theme of *Ensemble 1;* b) to introduce the students to a French folk song; c) to provide recreation in the form of a singing activity.

PROCEDURE: The procedure described here applies to all songs. The following is only one of a number of possible approaches.
Step 1: Some time in advance, the teacher selects those items of unknown vocabulary which are essential to understanding the general meaning of the song, and decides which will be introduced through the use of pictures, actions, or other direct method techniques, and those which will be translated.
Step 2: The teacher introduces the selected new vocabulary to the class. It is not necessary to present all of the new words or structures in a new song. Interested students may check the meaning of any word in the glossary. It is important not to spend too much time on this work since this is not where the fun is.
Step 3: The teacher plays the recording of the song, pointing to the illustrations or other visual references, or acting out parts of the message to support comprehension as the students listen.
Step 4: The students open their books and follow the printed lyrics while listening to the recording once again.
Step 5: The teacher models each line of the lyrics for the first stanza (without music), and the students read aloud, imitating the teacher's model. **Note:** When reading the lyrics without music, it is important to follow the normal pattern of stress and intonation rather than observe the pattern imposed by the music.

Example: (Normal) Mon père m'a donné un mari.

(Musical) Mon père m'a donné un mari.

The teacher checks general comprehension of the lyrics.
Step 6: The students sing the first stanza, one or two lines at a time, following the teacher's or the recorded model until they are able to sing the complete stanza.
Step 7: Steps 5 and 6 are repeated for the remaining stanzas. The process of teaching a song effectively requires a fair amount of time. It is therefore suggested that no more than five to ten minutes per period be

devoted to the teaching of a song, and that the total time required for teaching the complete song be spread over several lesson periods. Once a song has been mastered, it provides a refreshing change of activity in subsequent lessons.

Note: This particular song, *Mon père m'a donné un mari*, is a very old French *chanson populaire*. The illustrations in the student's textbook are reproduced from *Rondes et chansons populaires (Illustrées)* by V. F. Verrimst. This song book, published in Paris, is owned by the library of Laval University in Quebec City, and is approximately one hundred and fifty years old.

[X] EXCURSION 15: La famille Gagnon (*Cahier*, p. 66)

OBJECTIVE: To develop reading comprehension, logical thinking, and the ability to correlate verbal and visual information.

PROCEDURE: In Part A of this *Excursion* the student reads and interprets the information in the three sets of printed statements, and completes the diagram by transcribing the appropriate names onto each of the blanks provided in the illustration.

The student then uses the completed diagram as the source of information required to complete the statements about *Charles* and *Sylvie* in Part B.

Part C is for those students who may wish to produce illustrated diagrams of their own families. The family members represented in these personal family trees should be limited to *three* generations of *one* branch of the family. It may be wise to have the students do a rough draft on practice paper before drawing the diagram in their workbooks. The finished artwork may be used for oral presentations and question-answer activities directed by the author of each diagram.

Françoise Lemieux présente sa famille

Objectives:

This last *Étape* of the first *Ensemble* is essentially a reward unit which brings together all or most of the linguistic content of the previous *Étapes* and provides incidental expansion of vocabulary and language concepts. New vocabulary and concepts which are introduced in this *Étape* are not treated intensively in *Observation* lessons or developmental exercises. Their preliminary introduction in this final *Étape* serves three main purposes: a) to permit a more natural, colourful or creative treatment of the *Ensemble* theme; b) to give students the experience of encountering and coping with a few unfamiliar language concepts and vocabulary items (mostly cognates—see *Contenu Linguistique*); c) to provide resources for the creation of personal picture albums and compositions.

It is in *Étape six* that the *Ensemble* theme, *Autour de moi*, may be fully exploited. The method suggested by the *Lecture* is a presentation of family photos (preferably coloured slides projected on a screen). Once the *Lecture* and related exercises have been completed, students should be invited to present their own relatives to the class by showing photos or slides with descriptive narrations.

Reminder: If the Special Project described on p. 150 in these *Teaching Notes* is to be considered for use, the teacher should mention the project at the beginning of this *étape* so that interested students may begin collecting the necessary pictures immediately.

88. Lecture: Françoise Lemieux présente sa famille (*Livre*, p. 70 to p. 72 and Tape)

OBJECTIVE: a) To provide an example for the student's subsequent presentation of pictures of his/her own family with personalized comments about each member depicted; b) to extend the length of recognition reading contexts to several sentences as an introduction to reward reading.

PROCEDURE: There are six short paragraphs (including the introduction) in this *Lecture* context, and all six are recorded on tape. The number of paragraphs to be introduced in any lesson is left to the teacher's discretion. Since the situational context is a continuous slide show given by *Françoise Lemieux*, some teachers may wish to present the full recording and the entire printed narration, with references to the related illustrations, as an introductory listening-reading-observing experience before developing the individual sections for oral reading, specific comprehension and oral questions and answers. Other teachers may prefer to postpone the global presentation until each of the individual sections of the narra-

tive has been presented aurally (using the tape recording), read aloud, (recorded spaced reading), and used as a resource for oral questions and answers.

Teachers should note that exercise 89 (*Livre*, p. 73 and Tape) features words and sentences (from this narration) with special attention to stress on individual words and to the basic intonation pattern for simple statements. It may, therefore, be appropriate to include this exercise in the early stages of work on the *Lecture*. (See *Teaching Notes*, Ex. 89 below.) Exercise 90 may also be introduced at this time since it is designed to contribute to better oral reading performance and to comprehension. (See *Teaching Notes*, Ex. 90 below.)

During the question-answer work on each paragraph, it is suggested that personalized questions be included in the lesson.

EXAMPLES (Narration 1):

Context question: *Comment s'appelle la mère d'Annette?*
Personalized question: *Comment s'appelle ta mère?*
Context question: *Est-ce que la mère d'Annette est grande ou petite?*
Personalized question: *Et ta mère, est-ce qu'elle est grande?*

TAPESCRIPT: Look at the introduction to *Françoise Lemieux's* slide show, and listen to what she says: (full reading of introduction). Françoise will read each sentence once again and pause while you read the same sentence: (spaced reading of introduction).

Look at the narration for *Diapositive Numéro un*, and listen to Françoise. Now repeat each sentence after her. (Repeat for *Diapositives 2 to 5.)*



89. Lisez: (*Livre*, p. 73 and Tape)

OBJECTIVE: To develop the ability to apply stress correctly.

PROCEDURE: Before having the students open their books, the teacher must ensure that stress is correctly *perceived.* To develop an awareness of the differences in stress between English words and their French counterparts, an activity such as the following is suggested. The students place their right elbow on the desk with the forearm upright. The teacher models the English word Richard and the French word *Richard.* The students repeat Richard / *Richard*, bringing the right hand down to touch the desk as they pronounce the *stressed* syllable in each word.

Examples: (Eng.) Ri (arm down) chard (arm up)
(Fr.) *Ri* (arm up) *chard* (arm down)

(Eng.) Ro (down) bert (up)
(Fr.) *Ro* (up) *bert* (down)

(Eng.) pho (down) to (up)

(Fr.) *pho* (up) *to* (down)

(Eng.) in (up) tell (down) igent (up)

(Fr.) *intelli* (up) *gente* (down)

The students should observe that, in such pairs of words, their arm comes up again at the end of the English word, but it remains down at the end of the French word.

After this introductory practice the students proceed to the reading of Part A. In this exercise the students listen to the model *before* they read the word.

In Part B, the student is introduced, somewhat more formally, to the difference in stress between English and French at the level of the phrase and sentence.

Using the same arm gestures as for indicating the stressed syllable in individual words, the teacher demonstrates and does one or two of the numbered items in Part B with the students before presenting the recorded exercise. As for Part A, the students listen *before* they read.

To confirm mastery of these basic principles of stress, the recorded exercise may be followed by oral reading of the textbook exercise *without* the recorded models.

Note: In English, words retain their stressed syllable regardless of the context, but, in French, individual words lose their stress as the major stress moves to the end of the breath group or, in the case of short sentences, to the end of the sentence. This accounts for the fact that English poetry is measured in stresses while French poetry is measured in syllables.

TAPESCRIPT: Look at Part A of Exercise 71 in your textbook. In English we say Mary, but in French people say *Marie*. In English we say Robert, but that name is *Robert* in French. The arrows have been drawn in this exercise to remind us that, in French, the last syllable of a word is longer and louder than the rest. Repeat these French words after the models:

Let's begin:

1. Marie
2. Robert
3. Françoise
4. Richard
5. Paquette
6. Papa
7. Maman
8. Bonjour
9. photo
10. musique
11. grand-papa
12. intelligent
13. intelligente
14. cinéma
15. motocyclette

Now look at Part B of Exercise 71 in your textbook. Notice that French people always stress the last syllable in a group of words. Listen and repeat these groups of words.

1. Françoise

   Françoise Lemieux

   Françoise Lemieux présente sa famille.

2. Voilà

   Voilà papa

   Voilà papa et maman.

3. Papa

   Papa aussi

   Papa aussi est intelligent.

4. Mon oncle

   Mon oncle Georges

   Mon oncle Georges a une motocyclette.

5. André

   André déteste jouer

   André déteste jouer avec Paul.



90. Écrivez: (*Cahier*, p. 70 and Tape)

OBJECTIVE: To confirm auditory discrimination between adjectives with identical masculine and feminine oral forms, and adjectives whose masculine oral form differs from the feminine only with respect to the final consonant sound.

PROCEDURE: The instructions for using the workbook format for this exercise should be demonstrated prior to using the recording, and examples showing the appropriate use of both the "X" and the check mark should be given.

TAPESCRIPT: Some adjectives sound the same in the feminine and masculine forms, but others have two different forms. For example, we say: *Marie est riche*, and *Paul est riche*. *Marie* is feminine and *Paul* is masculine, but the adjective *riche* is the same for both. Now listen to these two sentences: *Marie est grande*, *Paul est grand*. When the adjective describes *Marie* it is pronounced *grande*, but when it describes *Paul* it is pronounced *grand*. We drop the last sound from the feminine form, *grande*, to make the masculine form, *grand*. Listen again: *grande / grand*. Many French adjectives follow this rule.

Now listen to these numbered pairs of adjectives. If the feminine and masculine forms sound exactly the same to you, put a check mark beside their number in your workbook. If you hear a difference between the masculine and feminine forms, put an X beside the number. You will hear each pair of adjectives twice. Here is the model.

Modèle: petite / petit

1. grande / grand
2. méchante / méchant
3. riche / riche
4. bête / bête
5. intelligente / intelligent
6. drôle / drôle
7. pauvre / pauvre
8. amusante / amusant

91. Compositions orales: (*Livre*, p. 74 to p. 77)

OBJECTIVE: a) To prepare students for the composition of short, oral paragraphs about various members of their families; b) to review and confirm, in a personalized context, cumulative mastery of vocabulary, structures and concepts featured in the program to date.

PROCEDURE: There are five, separate sections in this exercise, each featuring different family members:

A. Mother and father
B. Brothers and sisters
C. Grandmothers or (may be adapted for) grandfathers
D. Uncles or (may be adapted for) aunts
E. Cousins

It is not intended that all five (or possibly seven) of these compositions be intensively developed by all students, nor that they should all be fully exploited in teacher-centered lessons. Certainly it would become monotonous if they were programmed as the major component of a series of sequential lessons.

To introduce and demonstrate the procedure for using the oral composition resources in the textbook, Composition A may be used as a model. The first step is to treat the five items in the exercise as a simple question-answer routine, and to ensure that the students are aware of the resource vocabulary boxes and know how to use them. The questions (identified by triangles) may be asked by the teacher or by students, and may be modified as required: e.g. #2, *Est-ce que ta mère est grande?* rather than *Est-ce qu'elle est grande?* (if different students are answering the questions). Additional questions may be included: e.g. *Comment s'appelle ton père?*, since the exercise is intended to be used as a flexible resource leading to as free a composition as possible.

To proceed from the question-answer phase to the oral composition phase of the exercise, the students should be directed to consider the answers (designated by stars), and to produce several of these answers in

sequence, modifying each answer so that the oral reading sounds like a paragraph. An example such as the following may be given to illustrate these instructions, and to motivate the addition of original statements.

Example: *Ma mère* (not *elle* in the opening sentence) *s'appelle Madame (Betty) Taylor. Elle est petite. Elle aime la musique et elle adore John Denver. Mon père s'appelle Monsieur (Joe) Taylor. Il est très grand. Il aime le hockey et la télé. Il aime jouer avec moi.*

In compositions B to E, it was necessary to provide the optional plural form *s'appelle(nt)* in order to allow the student the freedom to supply true and accurate information in certain statements. Since the students may not perceive the reason, meaning or significance of this form or of other optional letters shown in brackets, it would be advisable to explain these details before students attempt compositions B to E, but without giving them undue emphasis.

Some new items of resource vocabulary may also require oral presentation by the teacher, but students should be encouraged to use their glossaries if they cannot deduce the meanings of these words.

Once the principles governing this exercise have been grasped by the students, the exercise may be used as a partner activity. Each pair of students works together on one or two of the compositions, asking and answering the questions, and monitoring each other's performance as each attempts to adapt and combine the answers to form a short, oral composition. After several rehearsals of an oral composition, monitored by a partner, students should perform their compositions (with or without reference to the textbook) for evaluation and remediation by the teacher, and/or as a listening experience for the rest of the class. The length of each student's oral composition should be his/her decision. Two or three short compositions would be as creditable as one long one.

92. Composition orale: Je présente une photo (*Livre*, p. 78)

OBJECTIVE: To further develop the student's ability to use his/her oral language acquisitions in a moderately extensive, free context based on a family photograph or photographic slide.

PROCEDURE: Perhaps the best way to introduce this oral composition exercise is for the teacher to prepare and present his/her own oral composition based on a family photo, using only the language patterns and vocabulary provided in the resource boxes in the textbook. The teacher's composition may then be used as a model to demonstrate how the structure and vocabulary resources in the textbook have been selected, combined and arranged to produce the composition.

When the method for using the textbook resources is understood, the students are asked to prepare (in class or at home) a short oral composition on one or more personal family photos or slides, and to present these photos or slides with their oral compositions in class the next day or very soon thereafter.

CUMULATIVE PROJECT: Some or all of the students should do a family album, writing their own captions under each picture. The textbook exercise resources may be used as models for transcription for this project.

X **EXCURSION 16: Français ou Québécois?** (*Cahier*, p. 70)
(See Teaching Notes for *Excursion 12, Etape 4, Phase D*, p. 118).

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1. **CHEVALIER, Maurice**
Chevalier was born in Paris, in 1888, the ninth of ten children, of whom only three survived. His father, a drunkard, abandoned his mother when Maurice was very young.

Maurice Chevalier started singing at twelve. His big break in show business came when he performed with the very famous "Mistinguett" at the *Folies Bergères.*

With his straw hat, which soon became his trademark, and his famous smile, he performed on stage, screen and television until he was eighty.

In 1959, the Academy of Motion Picture Arts and Sciences bestowed a special award on Chevalier, citing "his contributions to the entertainment world for more than half a century." Considered by many as the most popular entertainer France has produced in the twentieth century, he died in 1972.

2. **LÉGER, Cardinal Paul-Émile**
Born in Valleyfield, Quebec, Paul-Émile Cardinal Léger was educated in Montreal and Paris and ordained in 1929.

While he was Archbishop of Montreal, which he became in 1950, he was created Cardinal by Pope Pius XII in 1953, only the sixth Canadian to be made a cardinal.

In 1967 he resigned his archbishopric to undertake missionary work among the lepers in Africa. A very well respected man, he has received a number of honorary degrees from Canadian Universities and many awards, including *La Grande Croix de la Légion d'Honneur* (France).

3. **RICHELIEU, Le Cardinal de**
Born in 1585 in Paris, France, of an aristocratic family, Le Cardinal de Richelieu became a distinguished member of the clergy. He slowly succeeded in gaining considerable political power (all the while amassing a huge personal fortune), and devoted himself to increasing the king's power within France and establishing France's position as a global power.

He made many enemies, including even the king, Louis XIII, the Queen, and the Queen Mother, Marie de Médicis. Nevertheless, they all relied on his outstanding talents for governing. There were many conspiracies against him. He reacted to these with great political skill and merciless severity.

To strengthen the king's power, he struck down all rebellious nobles. He also crushed the Protestant (Huguenot) minority which he viewed as a danger to the king's authority. He even created *L'Académie française* to keep an eye on the intellectuals' activities.

Few men have left as strong an impression on the events of their times as Richelieu. He was most instrumental in instituting absolute monarchy in France and in setting the stage for the France of Louis XIV, which came to be the most admired and the most feared nation in Europe. He died in 1642.

4. **CARDIN, Pierre**

Pierre Cardin is considered to be one of the world's *grands couturiers*. After working in the prestigious House of Dior, Cardin opened his own boutique, Eve, in 1954. At first, he designed exclusively for *haute couture*, but expanded into a ready-made fashion line in 1959. Most Parisian designers, initially disapproving of Cardin's bold move, have followed his lead, with the result that *prêt-à-porter* designer fashions have become an important French industry.

Pierre Cardin now produces more than just clothing. His signature (*sa griffe*) appears on many items, from toiletry to chocolate boxes to car interiors. His designing business has grown into an industry employing 25 000 people producing 120 different objects in 280 factories around the world.

5. **VERCHÈRES, Madeleine de**

Madeleine de Verchères was born at Verchères, Quebec in 1678, fourth of twelve children of a seigneur. In 1690, Madeleine saw her mother, with only three or four men to assist her, defend the seigneurial fort against marauding Iroquois for two days. Two years later history repeated itself. There are many contradictory reports of what actually occurred. No written reports predate 1699, and legend has added much to the facts. Here, however, is one of the most plausible accounts of the events.

On October 22, 1692, a band of Iroquois once again attacked the fort. Madeleine's parents were absent and only one soldier was at the fort. A group of settlers working in the field were taken by surprise and slaughtered. Madeleine was 400 feet away from the fort. Hotly pursued by the Indians, she barely managed to reach the fort and close the gate. Climbing onto the ramparts, she donned a soldier's helmet and moved from place to place along the battlements, making the Indians believe that the fort was being guarded by many soldiers. She then fired a cannon—a device commonly used to signal an attack and ask for help. The shot was relayed from fort to fort until it reached Montreal, but when help finally arrived eight days later, the Iroquois were gone. Madeleine had managed to hold the fort for approximately twenty-four hours, though some "historians" claim she held it for eight days.

Madeleine herself did not write her own account of the events until 1699. She claimed that she held the fort for two days and nights, but that the Iroquois did not attack on the second day, suggesting that they had already gone.

6. **BENOÎT, Jehane**

One of Canada's most popular culinary experts, Madame Jehane Benoît was born in 1904 into a family where food was considered a very

important part of life. She attended courses in food chemistry at the *Sorbonne*, and in French cooking at the *Cordon Bleu* cooking school. On her return to Canada, she started her own cooking school.

A very active woman, she has written many books and articles on the art of cooking. Her views have changed with the times. She helped promote the use of the pressure cooker, and, more recently, that of the micro-wave oven. She uses her own home produce, grown on her 417-acre farm (*Noirmouton Farm*) in eastern Quebec.

7. **BUJOLD, Geneviève**

Born and raised in Quebec, Geneviève Bujold started her acting career in Quebec and was soon recognized as one of Canada's most accomplished stars. Her fondest dream was to remain in Canada and prove to the world that the Canadian theatre and film industry could produce and sustain artists of international calibre. However, in 1974, to the disappointment of many Canadians, she chose the Hollywood road to international stardom. In 1976 she is supposed to have said: "Le Canada est un pays où de petites gens s'occupent de petites affaires."

Since 1974 she has appeared in many American movies. She tells the press that she had to move to Hollywood for her career's sake, but she misses Quebec.

8. **BARDOT, Brigitte**

Born in Paris in 1934, daughter of wealthy parents, Brigitte Bardot grew up in privileged surroundings. After an adolescent career in modelling, she began to appear in films. She achieved international success with the 1956 film, *And God Created Woman (Et Dieu créa la femme)*, which broke all records for foreign-made movies in the United States and established her reputation as a sex symbol.

Once the highest paid actress in France, she has now retired from the screen and devotes her energy to conservation and clothing design. An avid animal-lover, she took an active part in the publicity campaign against the seal hunt in 1977.

9. **SIMARD, René**

Born in 1961, René Simard is one of seven children. His father was a lumberjack for twenty years, and his family still lives on l'Ile d'Orléans near Quebec City.

Musical talent seems to run in René's family. His brother, Régis, was also a promising singer, but showbusiness managers counseled against promoting two child prodigies. As a result, Régis is no longer active on the entertainment scene.

While still a youngster of 13, René won the *Grand Prix du 3^{e} Festival International de la Chanson* in Tokyo in 1974. He has gone on to establish an international reputation for himself, headlining in Las Vegas and starring in his own television variety show.

If money is the measure of success, he is undoubtedly the most successful Quebecker in show business. He was already a millionaire at the age of thirteen!

10. **COUSTEAU, Jacques-Yves**

Born in France in 1910, Cousteau graduated from the Naval Academy in 1930. He became interested in "goggle diving", and in 1943, with the help of Gagnan, he invented the Aqualung, a portable breathing device allowing a "skin diver" to descend to depths of 300 feet. During World War II, his diving activities helped to conceal his involvement with the French Underground.

Captain of the ship *Calypso*, he was named head of a four-year expedition sponsored by the National Geographic Society in 1952. He explored the ocean depths, and discovered, among other things, many treasures of ancient culture. He succeeded in obtaining photographs of the ocean at depths of 4½ miles.

The book he wrote with Dumas, *Le Monde du silence* (1953), was made into an award-winning motion picture in 1956. He was also the first to use television for underwater research, and took part in the first bathyscaphe, a deep submergence research vehicle. In the 1960s he directed many experiments called Conshelf which tested man's ability to survive in underwater stations for long periods.

Cousteau's outstanding contribution to the knowledge of ocean depths is internationally acknowledged.

SP **SPECIAL PROJECT: Album de famille** (Manual only)

OBJECTIVE: To provide an optional special-interest project for individuals or small groups.

PROCEDURE: This picture-book project may be undertaken by a group of students or by individuals. The assignment is to collect photographs (from magazines, newspapers, etc.) or to make drawings of the members of a well-known family, and to make up several pages of a photograph album featuring that family. The families of local community leaders should be considered among others as subjects for this project.

The pictures should be carefully arranged and mounted on coloured construction paper, and should be spaced to permit the inclusion of clear and complete captions.

Examples:
1) *Voilà Monsieur....*
C'est le maire de (city).
2) *Voilà* (girl's name) *et* (boy's name).
... est la fille de Monsieur ... et ... est son fils.

Incidental vocabulary such as *le maire, son, belle/beau*, etc. may be required for some of the captions, and should be supplied by the teacher. Restraint is recommended in this regard, however, to ensure that the captions may be understood by other students who may wish to examine the album.

The pages of project albums may be displayed on a bulletin board and later filed in an *Excursion* scrapbook.

Part Five

Cahier

5. Écoute:

Modèle:

MASCULIN	FÉMININ
un	**une**
☑	☐

MASCULIN	FÉMININ	MASCULIN	FÉMININ
un	**une**	**un**	**une**
1. ☑	1. ☐	5. ☐	5. ☑
2. ☐	2. ☑	6. ☑	6. ☐
3. ☐	3. ☑	7. ☑	7. ☐
4. ☑	4. ☐	8. ☐	8. ☑

7. RAPPEL:

MASCULIN
un
FÉMININ
une

Jacques	Gérard
Richard	Louise
Jeannette	Micheline
Jean	Réjean
Luc	Alain
Brigitte	Marie

Complète:

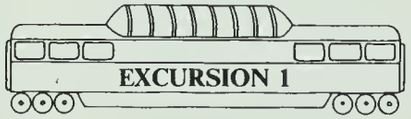
1. Je m'appelle Jeannette.
   Je suis une fille.
2. Je m'appelle Jacques.
   Je suis un garçon.
3. Je m'appelle Alain.
   Je suis un garçon.
4. Je m'appelle Brigitte.
   Je suis une fille.
5. Je m'appelle Marie.
   Je suis une fille.
6. Je m'appelle Louise.
   Je suis une fille.
7. Je m'appelle Gérard.
   Je suis un garçon.
8. JE M'APPELLE _____.
   JE SUIS _____.

9. Écoute:

Modèle:

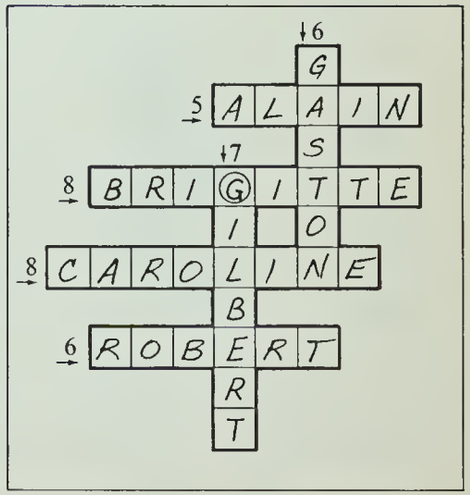
un garçon	une fille
☐	☑

un garçon	une fille	un garçon	une fille
1. ☐	1. ☑	6. ☐	6. ☑
2. ☑	2. ☐	7. ☑	7. ☐
3. ☐	3. ☑	8. ☐	8. ☑
4. ☑	4. ☐	9. ☐	9. ☑
5. ☐	5. ☑	10. ☑	10. ☐

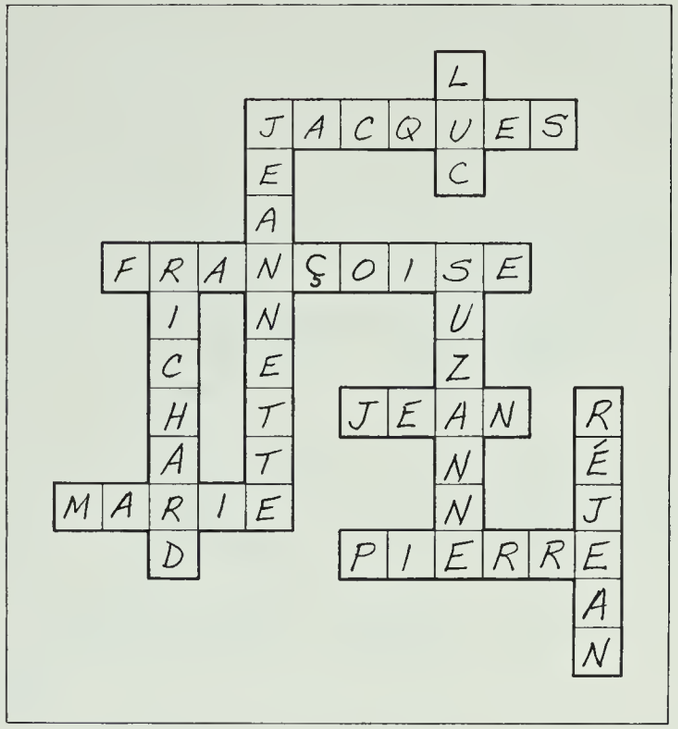


Noms croisés

Modèle:
5 Alain
6 Gaston
6 Robert
7 Gilbert
8 Caroline
8 Brigitte



Noms croisés



3 Luc

4 Jean

5 Marie

6 Pierre
Réjean

7 Jacques
Suzanne
Richard

9 Jeannette
Françoise

Deuxième étape

Riche ou pauvre?

Phase A

12. Dictée:

Modèle: 3 000

1. deux
2. un
3. quatre
4. mille
5. zéro
6. quatre mille
7. trois
8. deux mille

13. Complète:

Modèle: deux dollars $ 2.00

1. trois dollars $ 3.00
2. quatre 4
3. quatre dollars $ 4.00
4. zéro 0
5. trois 3
6. trois mille 3 000
7. deux mille dollars $2 000.00
8. un dollar $ 1.00
9. mille dollars $ 1.000.00
10. deux 2



Complet!

Modèle: SÉRIE A



Modèle: SÉRIE B



Fais des cartes:

SÉRIE A:	SÉRIE B:
$ 0.00	Zéro dollar
$ 1.00	Un dollar
$ 2.00	Deux dollars
$ 3.00	Trois dollars
$ 4.00	Quatre dollars
$ 1 000.00	Mille dollars
$ 2 000.00	Deux mille dollars
$ 3 000.00	Trois mille dollars
$ 4 000.00	Quatre mille dollars

Joue au "Complet!" ou au "Solitaire".

COMPLET!

Complète:

$ _____.00	$ _____.00	$ _____.00
$ _____.00	*Modèle:* $ _____.00	$ _____.00
$ _____.00	$ _____.00	$ _____.00

Modèle: ☑ zéro dollar

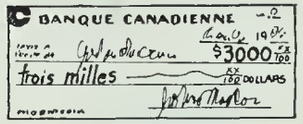
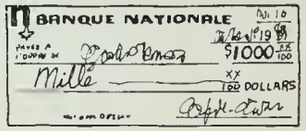
- ☐ un dollar
- ☐ mille dollars
- ☐ quatre dollars
- ☐ deux mille dollars
- ☐ trois dollars
- ☐ trois mille dollars
- ☐ quatre mille dollars
- ☐ deux dollars

Phase B

15. Complète:

Modèle: B 1. Voilà un dollar.

B 1. Voilà un dollar.
D 2. Voilà trois dollars.
F 3. Voilà un chèque de mille dollars.
E 4. Voilà trois mille dollars.
G 5. Voilà quatre dollars.
C 6. Voilà un chèque de trois mille dollars.
A 7. Voilà quatre mille dollars.

A		**B**	
C		**D**	
E		**F**	
G			

EXCURSION 3 — Voilà un chèque . . . . .

Complète ces chèques:

Modèle:

No 0

la banque provinciale du canada
1433 RUE NOTRE-DAME
TROIS-RIVIERES P.Q. G9A 4Y1

le 2 septembre 19 78

Payez à l'ordre de Pierre Lalonde $ 2.00

Deux dollars 00/100 Dollars

Compte d'épargne No _____

Barbara Jones

⑆00261⑈008⑆

1.

LA BANQUE DE NOUVELLE-ÉCOSSE
SUCCURSALE OE NORTH & AGRICOLA
HALIFAX, (NOUVELLE-ÉCOSSE)

BNE

NO 1 DATE le 3 octobre, 1978

PAYEZ A L'ORDRE DE _____ $ 4.00

LA SOMME DE Quatre 00/100 DOLLARS

⑆12345⑈002⑆ 12345⑈67⑈

2.

No 2

la banque provinciale du canada
201, RUE SAINT-JACQUES
MONTRÉAL, P.Q. H2Y 1M6

le 2 novembre 19 79

Payez à l'ordre de _____ $ 3.00

Trois 00/100 Dollars

Compte d'épargne No _____

⑆00011⑈008⑆

3.

No 3

la banque provinciale du canada
PLACE DE L'ASSOMPTION
760, RUE MAIN, MONCTON, N.-B. E1C 1E6

le 4 décembre 19 79

Payez à l'ordre de _____ $ 2 000.00

Deux mille 00/100 Dollars

Compte d'épargne No _____

⑆00354⑈008⑆

4.

nº 4 **la caisse populaire desjardins** de fort-coulonge
fort-coulonge
(pontiac), qué.

3/216

folio _____

date le 3 avril 19 79

payez à l'ordre de _____ $ 4 000.00

Quatre mille 00 100 dollars

⑆31216⑈815⑆

5.

No 5

la banque provinciale du canada
PLACE DE LA CAPITALE
150 EST, BOULEVARD SAINT CYRILLE, QUÉBEC, P.Q. G1R 2B2

le 2 février 19 79

Payez à l'ordre de _____ $ _____

_____ Dollars 100

⑆00755⑈008⑆

Phase C

19. Complète: RICHE OU PAUVRE?

A. *Modèle:* J'ai quatre mille dollars ($ 4000.00).
Je suis très riche !

riche	pauvre

1. J'ai un dollar ($ 1.00).
   Je suis très pauvre !

2. J'ai quatre dollars ($ 4.00).
   Je suis riche .

3. J'ai un chèque de deux dollars ($ 2.00).
   Je suis pauvre .

4. J'ai trois dollars ($ 3.00).
   Je suis pauvre .

5. J'ai un chèque de mille dollars ($ 1 000.00).
   Je suis très riche !

6. J'ai zéro dollar ($ 0.00).
   Je suis très pauvre !

B. *Modèle:* J'ai un chèque de deux mille dollars ($2 000.00).
Je suis très riche !

zéro	un	deux	trois	quatre	mille

1. J'ai trois mille dollars ($3 000.00).
   Je suis très riche !

2. J'ai un dollar ($1,00).
   Je suis très pauvre !

3. J'ai un chèque de quatre dollars ($4.00).
   Je suis riche .

4. J'ai mille dollars ($1 000.00).
   Je suis très riche !

5. J'ai deux dollars ($2.00).
   Je suis pauvre .

6. J'ai zéro dollar ($0.00).
   Je suis très pauvre !

21. **Complète:**

Modèle:

Je / J'
un / une
ai / suis
André / Annette

a. Je suis un garçon.
b. Je m'appelle André.
c. J' ai mille dollars.
d. Je suis riche.

Je / J'
un / une
suis / ai
Jean / Jeannette
riche / pauvre
de / deux

1. a. Je m'appelle Jeannette.
   b. Je suis une fille.
   c. J' ai un chèque de quatre mille dollars.
   d. Je suis très riche.

J' / Je / m'
deux / de
un / une
Françoise / François
suis / ai
pauvre / riche

2. a. Je m' appelle Françoise.
   b. Je suis une fille.
   c. J' ai zéro dollar.
   d. Je suis très pauvre.

pauvre / riche
ai / suis
Je / J' / m'
deux / de
fille / garçon
un / une

3. a. Je m' appelle Monique.
   b. Je suis une fille.
   c. J' ai un chèque de deux mille dollars.
   d. Je suis très riche!

garçon / fille
ai / suis
m' / J' / Je
zéro / mille

4. a. Je m' appelle Lucien.
   b. Je suis un garçon.
   c. J' ai zéro dollars.
   d. Je suis très pauvre!

pauvre / riche
fille / garçon
un / une
Louise / Jean
mille / zéro
m' / J' / Je
ai / suis
de / deux

5. a. Je suis une fille.
   b. Je m' appelle Louise.
   c. Je suis très riche!
   d. J' ai un chèque de trois mille dollars.

6. **Composition écrite:**
   a. Je m'appelle _____.
   b. _____ _____ _____ _____.
   c. _____ _____ _____.
   d. _____ _____ _____.

EXCURSION 5

Compositions écrites

1. Imagine que tu es Monique dans l'histoire, "Raymond et Monique" (*Livre*, page 14, EXCURSION 4). Écris cette composition.

   Je m' appelle Monique.
   Je suis une fille.
   J'ai quatre dollars.
   Je suis riche.

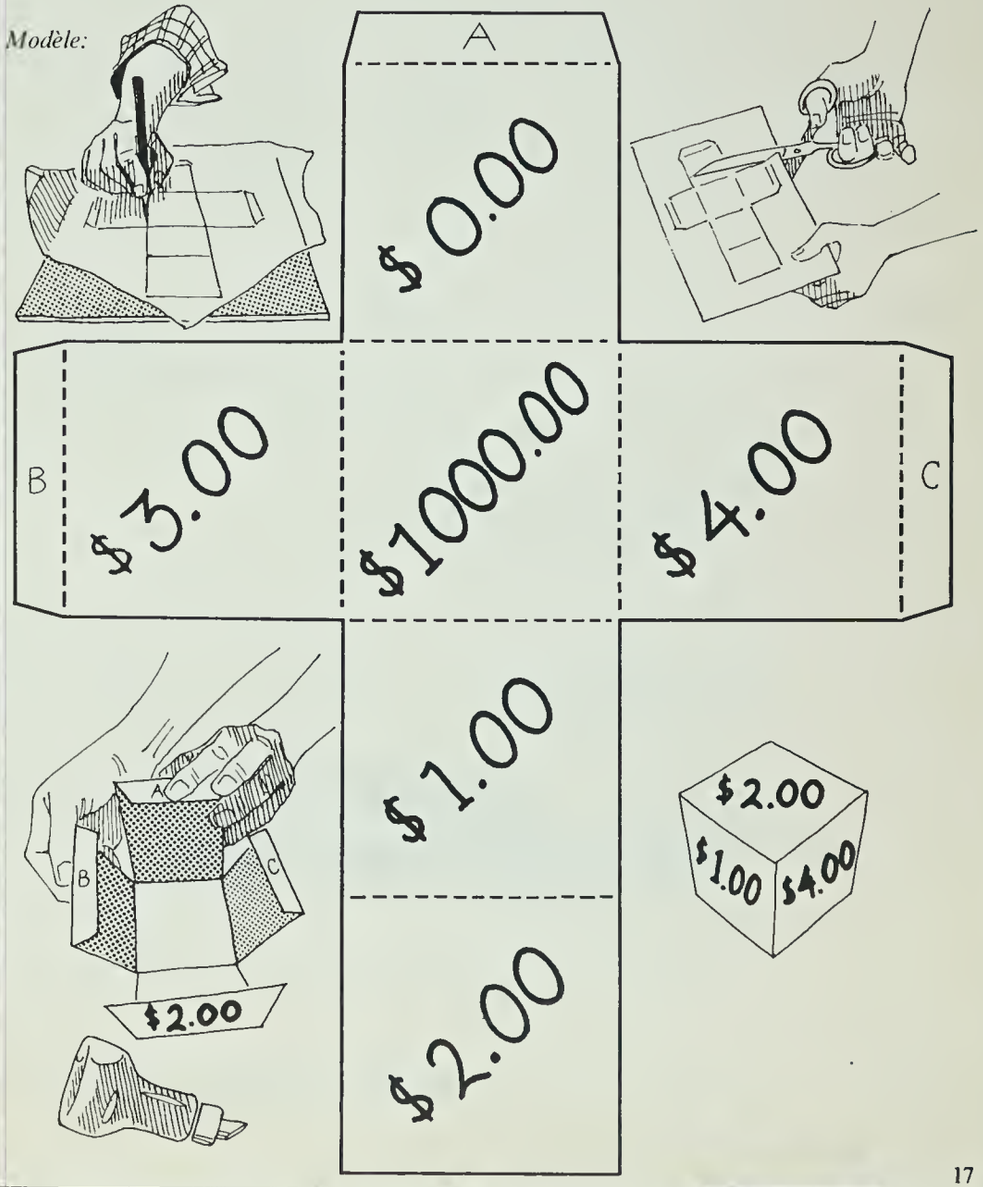
2. Imagine que tu es Raymond dans l'histoire "Raymond et Monique" (*Livre*, page 14, EXCURSION 4). Écris cette composition.

   Moi, je m' appelle Raymond.
   Je suis un garçon.
   J'ai zéro dollar.
   Je suis très pauvre.

EXCURSION 6 Riche ou pauvre?

Copie ce dessin sur un morceau de carton et fais un dé.

Modèle:



PARTIE N^{O} 1

Tour	Nom: ? dollars	Nom: ? dollars
1.	J'ai _____	J'ai _____
2.	J'ai _____	J'ai _____
3.	J'ai _____	J'ai _____
4.	J'ai _____	J'ai _____
5.	J'ai _____	J'ai _____
	Total:	**Total:**
	Je suis _____	Je suis _____

Vocabulaire: zéro / un / deux / trois / quatre / mille / riche / pauvre / très / dollars

PARTIE N^{O} 2

Tour	Nom: ? dollars	Nom: ? dollars
1.	J'ai _____	J'ai _____
2.	J'ai _____	J'ai _____
3.	J'ai _____	J'ai _____
4.	J'ai _____	J'ai _____
5.	J'ai _____	J'ai _____
	Total:	**Total:**
	Je suis _____	Je suis _____

Troisième étape

Comment est-ce que tu t'appelles?

Phase A

24. Complète:

Modèle: ▲ Tu t'appelles Françoise?
★ Non, je m'appelle François.
Je suis un garçon.

RAPPEL:
garçon
fille

1. ▲ Tu t'appelles Réjean?
★ Non, je m'appelle Réjeanne.
Je suis une fille.
2. ▲ Tu t'appelles Françoise?
★ Non, je m'appelle François.
Je suis un garçon.
3. ▲ Tu t'appelles Yves?
★ Non, je m'appelle Yvette.
Je suis une fille.
4. ▲ Tu t'appelles Louise?
★ Non, je m'appelle Louis.
Je suis un garçon.
5. ▲ Tu t'appelles Nicolas?
★ Non, je m'appelle Nicole.
Je suis une fille.

Phase B

27. Écoute:

Modèle: [?]

A. 1.	[?]	5.	[?]	B. 8.	[?]	12.	[?]
2.	[✓]	6.	[?]	9.	[✓]	13.	[✓]
3.	[?]	7.	[✓]	10.	[?]	14.	[?]
4.	[✓]			11.	[?]	15.	[?]

28. Choisis la bonne réponse:

Modèle: Comment est-ce que tu t'appelles?

___ a. Non, je m'appelle Jacques.
✓ b. Je m'appelle Jacques.
___ c. Oui, je m'appelle Jacques.

1. ___ a. Oui, je m'appelle François.
___ b. Non, je m'appelle François.
✓ c. Je m'appelle François.

2. ✓ a. Oui, je m'appelle Lucienne.
___ b. Non, je m'appelle Lucienne.
___ c. Je m'appelle Lucienne.

3. ___ a. Non, je m'appelle Réjean.
✓ b. Non, je m'appelle Henri.
___ c. Oui, je m'appelle Henri.

4. ✓ a. Je m'appelle Richard.
___ b. Non, je m'appelle Richard.
___ c. Oui, je m'appelle Richard.

5. ___ a. Oui, je m'appelle Nicole.
___ b. Non, je m'appelle Nicolas.
✓ c. Je m'appelle Nicole.

6. ___ a. Oui, je m'appelle Micheline.
✓ b. Oui, je m'appelle Jacqueline.
___ c. Non, je m'appelle Jacqueline.

7. ✓ a. Oui, je m'appelle Jeanne.
___ b. Non, je m'appelle Jeanne.
___ c. Je m'appelle Jeanne.

8. ✓ a. Je m'appelle Lucienne.
___ b. Non, je m'appelle Lucienne.
___ c. Oui, je m'appelle Lucienne.

9. ___ a. Non, je m'appelle Jean-Paul.
✓ b. Je m'appelle Jean-Paul.
___ c. Oui, je m'appelle Jean-Paul.

10. ✓ a. Non, je m'appelle André Simard.
___ b. Non, je m'appelle André Dubuc.
___ c. Oui, je m'appelle André Simard.

29. Écoute:

Modèle: oui (Richard)

1. (François)	non	6. non	(Luc)
2. (oui)	Jeannette	7. Gérard	(non)
3. non	(Suzanne)	8. (oui)	Robert
4. Réjeanne	(oui)	9. (Monique)	non
5. oui	(Alain)	10. (oui)	Colette



Comment est-ce que je m'appelle?

	NOM ANGLAIS	NOM FRANÇAIS
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Total: _____

_____ **minutes** _____ **secondes**

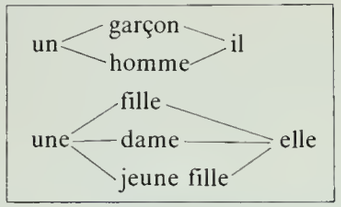
Phase C

30. Écoute:

		MASCULIN Il s'appelle . . .	FÉMININ Elle s'appelle . . .
Modèle:	0.		✓
	1.	✓	
	2.		✓
	3.		✓
	4.	✓	
	5.		✓
	6.	✓	
	7.	✓	
	8.		✓
	9.	✓	
	10.		✓

34. **Complète:**

RAPPEL:



1. Voilà *un* garçon.
   Il s'appelle Paul Gagnon.
2. Voilà *une* fille.
   Elle s'appelle Claire Simard.
3. Voilà *un* homme.
   Il s'appelle Monsieur Georges Lessard.
4. Voilà *une* *dame*.
   Elle s'appelle Madame Annette Tremblay.
5. Voilà *une* *jeune* *fille*.
   Elle s'appelle Mademoiselle Françoise Bédard.
6. Voilà *un* *garçon*.
   Il s'appelle Réjean Cloutier.
7. Voilà *un* *homme*.
   Il s'appelle Monsieur Jean Fortier.
8. Voilà *une* *dame*.
   Elle s'appelle Madame Yvette Trudeau.
9. Voilà *un* *garçon*.
   Il s'appelle Robert Bourassa.
10. Voilà *une* *fille*.
    Elle s'appelle Marie Dubé.

36. **Trouve la bonne réponse à chaque question.**

QUESTIONS	RÉPONSES
Modèle: Tu t'appelles Marie?	*H*
1. Est-ce que tu t'appelles Annette?	*F*
2. Il s'appelle Albert?	*G*
3. Comment est-ce que je m'appelle?	*J*
4. Est-ce qu'elle s'appelle Suzette?	*E*
5. Comment est-ce que tu t'appelles?	*C*
6. Est-ce qu'il s'appelle Gilbert?	*K*
7. Comment elle s'appelle?	*A*
8. Est-ce que tu t'appelles Suzette?	*D*

RÉPONSES

A. Elle s'appelle Suzette.
B. Il s'appelle Gilbert.
C. Je m'appelle Raymond Martin.
D. Non, je m'appelle Annette.
E. Oui, elle s'appelle Suzette.
F. Oui, je m'appelle Annette.
G. Non, il s'appelle Gilbert.
H. Oui, je m'appelle Marie.
I. Oui, tu t'appelles Robert Cloutier.
J. Tu t'appelles Robert Cloutier.
K. Oui, il s'appelle Gilbert.
L. Non, tu t'appelles Robert Cloutier.

38. **Complète:**

je	s'
tu	m'
il	t'
elle	

1. ▲ Comment est-ce que tu t'appelles?
   ★ Je m'appelle Luc.
2. ▲ Comment est-ce que tu t' appelles?
   ★ Je m' appelle Françoise.
3. ▲ Est-ce qu'il s'appelle Monsieur Gagnon?
   ★ Non, il s' appelle Monsieur Gauthier.
4. ▲ Comment je m' appelle?
   ★ Tu t'appelles Sylvie.
5. ▲ Elle s' appelle Mademoiselle Lessard?
   ★ Non, elle s' appelle Madame Lessard.
6. ▲ Je m'appelle Réjean?
   ★ Oui, tu t' appelles Réjean.

40. **Complète:**

PARTIE A

Modèle: a l u P

▲ Comment est-ce que je m'appelle?
★ Tu t'appelles Paul.

1. d é A r n
   ▲ Comment est-ce que je m'appelle?
   ★ Tu t'appelles André.

2. q M n e o i u
   ▲ Est-ce qu'elle s'appelle Lucienne?
   ★ Non, elle s'appelle Monique.
3. j n é a e R
   ▲ Il s' appelle Robert?
   ★ Non, il s' appelle Réjean.
4. a i o e F n ç r s
   ▲ Tu t'appelles Chantal?
   ★ Non, je m' appelle Françoise.
5. n z u n S e a
   ▲ Comment est-ce qu'elle s' appelle?
   ★ Elle s' appelle Suzanne.

PARTIE B

1. N E N A
   ▲ Comment est-ce qu' elle s'appelle?
   ★ Elle s'appelle Anne.
2. E J N A
   ▲ Est-ce qu'il s' appelle André?
   ★ Non, il s' appelle Jean.
3. S O U I L
   ▲ Tu t'appelles Louise?
   ★ Non, je m' appelle Louis.
4. V E S Y
   ▲ Comment est-ce que je m'appelle?
   ★ Tu t' appelles Yves.
5. C O L N I E
   ▲ Elle s' appelle Colette?
   ★ Non, elle s' appelle Nicole.



Mots croisés

	1	2	3	4	5	6	7	8	9	10	11
1	M	O	I	■	■	■	■	■	■	■	■
2	A	■	L	■	H	■	■	F	■	Q	■
3	D	E	■	M	O	N	S	I	E	U	R
4	E	■	■	■	M	■	■	L	■	E	■
5	M	■	■	■	M	■	■	L	■	■	■
6	O	U	I	■	E	■	J	E	U	N	E
7	I	■	■	■	■	C	E	■	N	■	■
8	S	■	M	■	■	O	■	■	E	S	T
9	E	■	A	■	■	M	■	■	■	U	■
10	L	■	D	■	■	M	■	E	■	I	L
11	L	■	A	P	P	E	L	L	E	S	■
12	E	■	M	■	■	N	■	L	■	■	Q
13	■	■	E	■	E	T	■	E	■	T	U

Complète:

HORIZONTALEMENT

1 *Moi*, je m'appelle Louise.
3 Voilà un chèque *de* mille dollars.
3 Voilà un homme. Il s'appelle *Monsieur* Simard.
6 –Tu t'appelles Françoise?
–*Oui*, je m'appelle Françoise Gauthier.
6 Voilà une *jeune* fille. Elle s'appelle Mademoiselle Fortier.
7 Comment est-*ce* que tu t'appelles?
8 *Est*-ce qu'il s'appelle Raymond?
10 Oui, *il* s'appelle Raymond Leduc.
11 Est-ce que tu t'*appelles* Colette Trudeau?
13 Papa s'appelle Jacques, *et* moi, je m'appelle Jacqueline.
13 Comment *tu* t'appelles?

VERTICALEMENT

1 Voilà une jeune fille. Elle s'appelle *Mademoiselle* Bédard.
3 *Il* s'appelle Robert.
3 Voilà une dame. Elle s'appelle *Madame* Cloutier.
5 Voilà un *homme*. Il s'appelle Monsieur Bourassa.
6 *Comment* est-ce que tu t'appelles?
7 Moi, *je* m'appelle Guy.
8 Je m'appelle Claire. Je suis une *fille*.
8 Est-ce qu'*elle* s'appelle Pauline?
9 Voilà *une* dame. Elle s'appelle Madame Tremblay.
10 Comment est-ce *que* tu t'appelles?
10 Je *suis* un garçon.
11 Est-ce *qu'* elle s'appelle Réjeanne?

Quatrième étape

Voilà ma famille

Phase A

44. Écris trois phrases:

MA FAMILLE

1. Je _____.
2. Mon _____.
3. Ma _____.

Vocabulaire

m'appelle	père	frère	chat
s'appelle	mère	sœur	chien

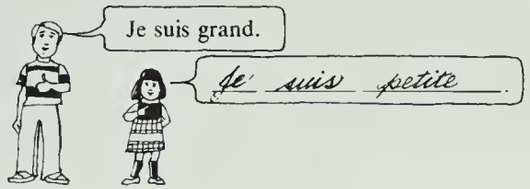


Phase B

46. Du tac au tac

Complète:

Modèle:



Vocabulaire	un / une	garçon / fille
	mon / ma	frère / sœur
	grand / grande	père / mère
	petit / petite	chat
	il / elle	chien

1. Je suis grande. Je suis petit.



2. Il est petit. Elle est grande.



3. Je suis très grand. Je suis très petit.



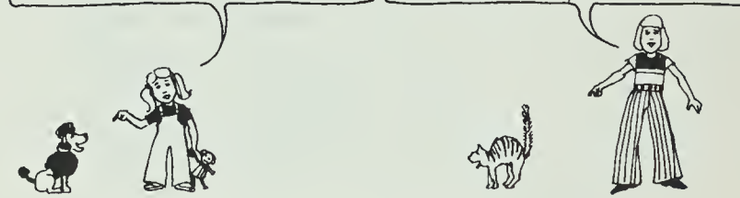
4. Mon père est grand. Ma mère est grande.



5. Voilà mon grand frère. Voilà ma grande sœur.



6. C'est mon petit chien. C'est mon petit chat.



7. Voilà un grand garçon. Voilà un petit garçon.



8. C'est une grande fille. C'est une petite fille.



53. Complète:

PARTIE A

Modèle: ▲ Qui est Jacqueline?
★ C' est ma petite sœur.

Comment / Qui
a / est
petite / petit

1. ▲ Voilà un garçon.
★ Est-ce que c'est Jean?
▲ Non, c'est mon frère Luc.

une / un
Jeannette / Jean
mon / ma

2. ▲ Regarde! Voilà Madame Gagnon.
★ Elle est très grande!
▲ Oui, et Monsieur Gagnon est très petit!

Madame / Monsieur
grand / grande

3. ▲ Voilà mon chien.
★ Comment est-ce qu' il s'appelle?
▲ Il s'appelle Figaro.

ma / mon
Comment / Qui
il / elle
Elle / Il

4. ▲ Qui est Micheline?
★ C'est ma sœur.
▲ Est-ce qu' elle est grande?
★ Non, elle est très petite.

Elle / Qui
Voilà / C'est
mon / ma
il / elle
grand / grande

5. ▲ Voilà un bébé.
★ Est-ce que c'est une fille?
▲ Non, c'est un garçon.
★ Comment est-ce qu' il s'appelle?
▲ Réjean.

une / un
est / c'est
c'est / elle est
garçon / fille
elle / il
Réjeanne / Réjean

PARTIE B

Modèle: ▲ Voilà Robert.
★ Qui est Robert?
▲ C' est mon frère.

1. ▲ Regarde! Voilà Jeannette.
★ Qui est Jeannette?
▲ C'est ma grande sœur.

2. ▲ Qui est Pistache?
★ C'est mon chien.
▲ Est-ce qu' il est petit?
★ Non, il est grand.

3. ▲ Voilà un bébé.
★ Qui est-ce?
▲ C'est mon petit frère Yves.

4. ▲ Regarde! Voilà Madame Bourassa.
★ Qui est Madame Bourassa?
▲ C' est ma mère.

5. ▲ Qui est Paul Bourassa?
★ C'est mon père.
▲ Est-ce qu' il est grand ou petit?
★ Il est grand.

RAPPEL:

C'est
est
Qui
ma
mon
petit
petite
grand
grande
il
elle

Phase C

56. Choisis la bonne question:

Modèle: _____ a. Est-ce que c'est ton frère?
_____ b. Qui est Lise?
✓ c. Qui est Jacques? (C'est mon frère.)

1. ✓ a. Comment s'appelle ta cousine?
_____ b. Comment t'appelles-tu?
_____ c. Comment s'appelle ton père?

2. _____ a. Est-ce que ton père est grand?
_____ b. Est-ce que ton cousin est grand?
✓ c. Est-ce que ta mère est grande?

3. _____ a. Est-ce que c'est ton chien?
✓ b. Est-ce que ton chien s'appelle Noiraud?
_____ c. Est-ce que c'est ton chat?

4. ✓ a. Qui est Madame Bourassa?
_____ b. Qui est Monsieur Bourassa?
_____ c. Est-ce qu'elle est petite?

5. _____ a. Qui est-ce?
_____ b. Est-ce que c'est Pierre?
✓ c. Est-ce que c'est ton frère?

6. ✓ a. Est-ce que c'est ton petit cousin?
_____ b. Est-ce que c'est ta petite cousine?
_____ c. Est-ce que c'est ta grande cousine?

7. _____ a. Est-ce que c'est un chien?
✓ b. Est-ce que c'est un chat?
_____ c. Est-ce que c'est un chèque?

8. _____ a. Est-ce que ton père est grand?
_____ b. Est-ce que ton père est petit?
✓ c. Est-ce que ta mère est grande?

57. Complète et indique l'ordre logique:

Modèle: [4] Il s'appelle Jacques.
[1] Qui est-ce?
[3] Comment est-ce qu' il s'appelle?
[2] C'est mon cousin.

1. [2] Non, c'est mon frère.
[3] Comment est-ce qu' il s'appelle?
[4] Il s'appelle André.
[1] Est-ce que c'est ton cousin?

2. [1] Comment s'appelle ton chien?
[4] Oui, il est très grand.
[3] Est-ce qu' il est grand?
[2] Il s'appelle Mac.

3. [2] Qui est-ce?
[4] Elle est très grande.
[3] C'est ma cousine Françoise.
[1] Voilà une photo d'une jeune fille.

4. [3] Est-ce qu'elle est grande ou petite?
[2] Non, elle s'appelle Louise.
[1] Est-ce que ta sœur s'appelle Arlette?
[4] Elle est très petite.

5. [2] Oui, voilà mon père, ma mère et ma sœur.
[4] C'est moi!
[1] Est-ce que c'est ta famille?
[3] Qui est le petit garçon?

6. [3] Il est petit.
[2] Oui, c'est mon chat Félix.
[1] Regarde! Est-ce _____ c'est _____ chat?
[4] Oui, il est très petit!



EXCURSION 11 — Une conversation

Compose un dialogue avec ces mots et des noms propres:

Mon · frère · père · Voilà · Tu · ton · Elle · père · s'appelle · de · Est-ce que · ! · Est-ce qu' · mon · Oh · une · Qui · est · ça, · Non, · tu · ? · est-ce que · photo · ma · chat · famille · il · Comment · grand · chien · Je · cousine · Il · petit · est-ce qu' · elle · Ma · grand · Oui, · mère · t'appelles · cousin · ta · sœur · Moi, · m'appelle · Bonjour, · très · Tiens! · petite · grande

Modèle:

▲ *Bonjour, je m'appelle Steve*
Comment est-ce que tu t'appelles?

★ *Moi, je m'appelle Margot*
Voilà mon petit chien . . .

▲ _____

★ _____

▲ _____

★ _____

▲ _____

★ _____

▲ _____

★ _____

▲ _____

★ _____

Phase D

59. **Complète:**

Modèle: ▲ Est-ce que c'est ___ta___ ___tante___ ?
(cousin / tante)
★ Non, c'est ___ma___ ___cousine___.
(cousine / oncle)



1. ▲ Est-ce que c'est ___ton___ ___frère___ ?
(frère / mère)
★ Non, c'est ___mon___ ___père___.
(père / sœur)



2. ▲ Est-ce que c'est ___ta___ ___sœur___ ?
(frère / sœur)
★ Non, c'est ___ma___ ___tante___.
(tante / oncle)



3. ▲ Est-ce que c'est ___ta___ ___mère___ ?
(mère / père)
★ Non, c'est ___ma___ ___sœur___.
(sœur / frère)



4. ▲ Est-ce que c'est ___ton___ ___grand-père___ ?
(grand-père / grand-mère)
★ Non, c'est ___mon___ ___oncle___.
(oncle / cousine)



5. ▲ Est-ce que c'est ___un___ ___chien___ ?
(chien / chat)
★ Non, c'est ___un___ ___chat___.



6. ▲ Est-ce que c'est ___ton___ ___frère___ ?
(frère / sœur)
★ Non, c'est ___mon___ ___cousin___.
(cousine / cousin)



7. ▲ Est-ce que c'est ___ta___ ___grand-mère___ ?
(grand-mère / grand-père)
★ Non, c'est ___ma___ ___tante___.
(oncle / tante)



8. ▲ Est-ce que c'est ___ta___ ___cousine___ ?
(cousin / cousine)
★ Non, c'est ___ma___ ___sœur___.
(sœur / frère)



61. Complète:

Modèle: ▲ Comment s'appelle *ta* grand-mère?
★ *Elle* s'appelle *Mrs. Smith*.

FÉMININ	RAPPEL:	MASCULIN
une	Qui	un
ma	s'	mon
ta	c'est	ton
elle	C'	il
petite		petit
grande		grand

1. ▲ Comment s'appelle *ta* cousine?
   ★ *Elle* s'appelle _____.

2. ▲ *Qui* est-ce?
   ★ C'est *mon* grand-père.
   ▲ Comment *s'* appelle *ton* grand-père?
   ★ *Il* s'appelle Monsieur _____.

3. ▲ Est-ce que c'est *ton* cousin?
   ★ Non, *c'est* *mon* oncle.
   ▲ Est-ce qu' *il* s'appelle Alain?
   ★ Non, il *s'* appelle Guy.

4. ▲ Voilà *un* garçon.
   ★ *Qui* est-ce?
   ▲ *C'* est *mon* petit frère.
   ★ Comment *s'* appelle *ton* petit frère?
   ▲ *Il* s'appelle Jean.

5. ▲ Est-ce que *c'est* une jeune fille?
   ★ Non, c'est *un* garçon.
   ▲ C'est *ton* frère?
   ★ Oui, c' *est* *mon* frère Richard.

6. ▲ Regarde! Voilà *un* homme. *Qui* est-ce?
   ★ Ça, *c'est* *mon* oncle.
   ▲ Comment *s'* appelle *ton* oncle?
   ★ *Mon* oncle s'appelle André Simard.

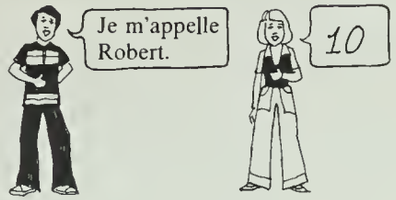
7. ▲ Voilà *une* dame.
   ★ Est-ce que *c'est* *ta* tante?
   ▲ Non!
   ★ *Qui* est-ce?
   ▲ C'est *ma* grand-mère.
   ★ Ah! Et comment *s'* appelle *ta* tante?
   ▲ *Elle* s'appelle Madame _____.

8. ▲ Ça, c'est *une* grande fille! *Qui* est-ce?
   ★ *C'est* *ma* sœur.
   ▲ Comment *s'* appelle *ta* sœur?
   ★ *Elle* *s'* appelle _____.

63. Du tac au tac

Complète:

Modèle:



1.



2.



3.



4.



Répliques

1. Je suis ta cousine.
2. Je suis grande.
3. Je suis ton oncle.
4. Voilà mon chien.
5. C'est ma grande sœur.
6. Je suis une fille.
7. Grand-papa est petit.
8. Je suis ta tante.
9. Voilà mon grand-père.
10. Je m'appelle Chantal.
11. Voilà ma tante.
12. Mon oncle est très grand.
13. Je suis ta sœur.
14. Je suis grand.
15. Je m'appelle Henri.
16. Ma grand-mère est grande.
17. Voilà mon cousin.
18. J'ai un grand chien.
19. Je suis un garçon.
20. Mon chien est très grand.
21. Ma tante est très grande.
22. Je suis ton frère.
23. Voilà mon oncle.
24. C'est ma petite sœur.
25. Voilà ma cousine.
26. Voilà mon chat.
27. Je suis petit.
28. J'ai un chien.

5.



6.



7.



8.



9.



10.



65. **Souligne [a]:**

Modèle: C'est ma famille.

1. C'est ma famille.
2. Papa s'appelle Jean.
3. ▲ Qui est Anne Richard?
   ★ C'est une dame. C'est ma mère.
4. ▲ Comment s'appelle ton chat?
   ★ Il s'appelle Caporal.
5. ▲ Ça, c'est ta sœur Jacqueline?
   ★ Non! Regarde! C'est mon frère Jacques!
6. ▲ Comment est-ce que tu t'appelles?
   ★ Je m'appelle Alain.

67. **Souligne [ɑ̃]:**

Modèle: Voilà maman.

1. Voilà maman.
2. ▲ Qui est Françoise?
   ★ C'est ma tante.
3. ▲ Ça, c'est Jean?
   ★ Non, il s'appelle André Lachance.
4. Voilà mon grand-père et ma grand-mère.
5. Mon cousin Réjean est très grand.

68. **Dictée:**

1. Voilà papa.
   Il est grand.
2. Maman est grande.
   Elle s'appelle Madame Richard.
3. Anne Paquette est une dame.
   C'est ma tante.
4. Mon grand-père s'appelle Jean.
   Et ma grand-mère s'appelle Marie.
5. J'ai quatre dollars.
6. Voilà mon chat et mon chien.

EXCURSION 12

A QUIZ FOR THE WHOLE FAMILY

Qui sont ces personnes célèbres?

Do these French names ring a bell? They are very familiar to most Quebeckers and French-speaking Canadians. See if you can match each name with the category in which that person is famous.

Here is a model: B Pierre Trudeau

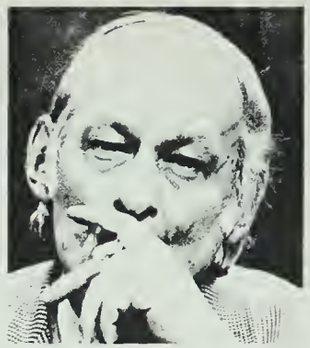
Now, let's try the quiz.

	NOMS	CATÉGORIES
A	1. Jean Béliveau	
E	2. Jacques Cartier	
C	3. Gilles Vigneault	
B	4. René Lévesque	A. le hockey
A	5. Guy Lafleur	B. la politique
E	6. Samuel de Champlain	C. la musique
D	7. Gabrielle Roy	D. la littérature
B	8. Louis Riel	E. l'exploration
B	9. Maurice Duplessis	
C	10. Pauline Julien	

After the quiz has been discussed in class, your daughter or son will give you your score and help you to correct any mistakes you may have made.



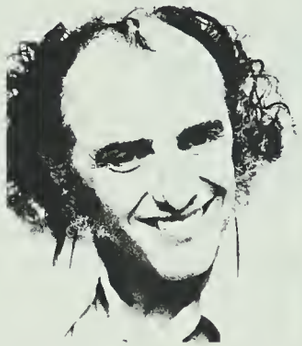
Jacques Cartier



René Lévesque



Pauline Julien



Gilles Vigneault



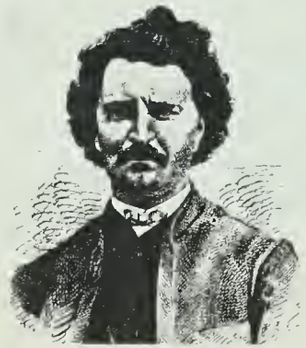
Gabrielle Roy



Maurice Duplessis



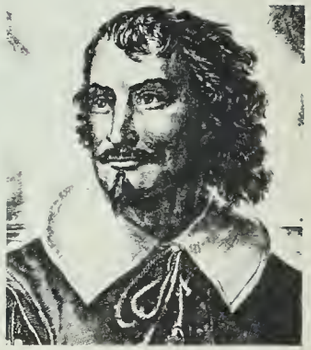
Guy Lafleur



Louis Riel



Jean Béliveau



Samuel de Champlain

Cinquième étape

La famille Paquette

Phase A

72. A. Complète:

Modèle: Jacques est le frère de Suzanne.

1. Madame Paquette est la mère de Suzanne.
2. Jacques est le petit frère de Richard?
3. Qui est la soeur de Richard?
   C'est Suzanne.
4. Le père de Jacques s'appelle Monsieur Paquette.
5. Est-ce que Suzanne est la cousine de Jacques?
   Non, c'est la soeur de Jacques.
6. Comment s'appelle le père de Jacques Paquette? Il s'appelle Monsieur Paquette.
7. Qui est Lise Paquette? C'est la mère de Richard, de Jacques et de Suzanne.
8. Est-ce que la mère de Pierre Paquette est la tante de Richard? Non, c'est la grand-mère de Richard.

père
mère
frère
sœur

B. Écris en français:

Modèle: Richard's grandfather:
le grand-père de Richard

1. Richard's father:
   le père de Richard
2. Suzanne's mother:
   la mère de Suzanne
3. Jacques's brother:
   le frère de Jacques
4. Richard's sister:
   la soeur de Richard
5. Pierre's father:
   le père de Pierre
6. Suzanne's grandfather:
   le grand-père de Suzanne
7. Lise's mother:
   la mère de Lise
8. Jacques's grandmother:
   la grand-mère de Jacques

père
mère
frère
sœur

EXCURSION 13

Quelques rimes

Complète:

Modèle: André Gagnon,
Un grand *garçon*.
Sa sœur Brigitte
Est très *petite*.





1. Voilà Robert,
Mon petit *frère*,
Et mon *cousin*,
Albert Alain.

2. ▲ Voilà la tante de Georges Simard.
★ Comment est-ce qu'elle *s'appelle*?
▲ Annette Louise Colette Bédard.
★ Madame? ou *Mademoiselle*?





3. Un oncle, une tante et une *cousine*.
C'est une famille de *trois*.
Ma tante s'appelle Jeannette Jacqueline.
Mon oncle s'appelle François.



4. ▲ Comment s'appelle ton petit *chat*?
Comment s'appelle ton *chien*?
★ Je te présente Ali Baba
Et Figaro Beaubien.

5. ▲ Trois, deux, *un*,
Trois, quatre, deux *zéro*.
Allô! Allô! C'est Paul Lebrun?
★ Non, c'est Bernard Boudreau.



Vocabulaire

chat	garçon
chien	Mademoiselle
cousin	petite
cousine	trois
dame	un
frère	zéro

Phase B

75. Regarde LA FAMILLE DE GASTON ET MARIE LEMIEUX à la page 58 de ton livre.

Complète les questions et réponds à chaque question d'après le modèle.

OUI ou NON?

A. GASTON LEMIEUX

	OUI	NON
Modèle: C'est *le* grand-père *de* Richard?	✓	
1. C'est *le* fils de Robert?		✓
2. C'est *le* père *de* Pierre?		✓
3. C'est *le* mari de Marie?	✓	

B. ANDRÉ LEMIEUX

1. C'est *le* frère *de* Robert?		✓
2. C'est *le* fils d'Annette?	✓	
3. C'est *le* cousin *de* Richard?	✓	
4. C'est *le* cousin de Suzanne?	✓	

C. LISE PAQUETTE

1. C'est *la* femme de Georges?		✓
2. C'est *la* sœur *de* Georges?	✓	
3. C'est *la* fille de Gaston et Marie?	✓	
4. C'est *la* tante *de* Paul?	✓	

D. SUZANNE PAQUETTE

1. C'est *la* cousine de Richard?		✓
2. C'est *la* grand-mère de Marie?		✓
3. C'est *la* fille *de* Pierre et Lise?	✓	
4. C'est *la* petite sœur *de* Françoise?		✓

E. GEORGES LEMIEUX

1. C'est *le* mari de Lise?		✓
2. C'est l'oncle *de* Jeanne Lemieux?	✓	
3. C'est *le* frère de Pierre?		✓
4. C'est *le* fils *de* Marie?	✓	

F. ANNETTE LEMIEUX

1. C'est *la* femme *de* Robert?	✓	
2. C'est *la* tante de Jacques?	✓	
3. C'est *la* sœur *de* Georges?		✓
4. C'est *la* cousine *de* Lise?		✓

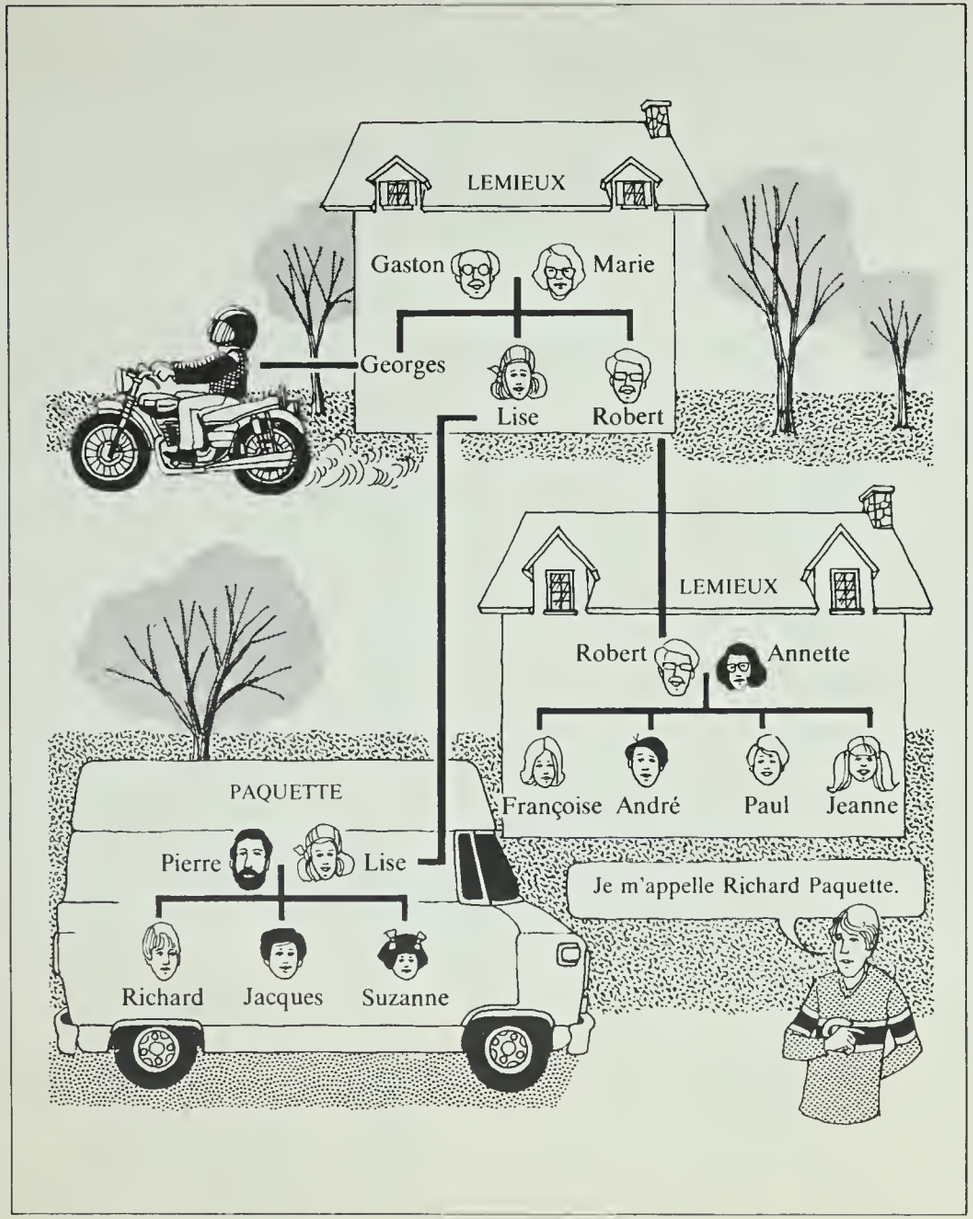
78. Phonétique:

	le [lə]	la [la]	les [le]
Modèle:	✓		
1.	✓		
2.			✓
3.		✓	
4.			✓
5.	✓		
6.			✓
7.		✓	
8.	✓		
9.	✓		
10.		✓	

79. Phonétique:

	le [lə]	la [la]	les [le]
Modèle:		✓	
1.	✓		
2.		✓	
3.		✓	
4.			✓
5.	✓		
6.	✓		
7.			✓
8.	✓		
9.		✓	
10.			✓

83. LA FAMILLE DE GASTON ET MARIE LEMIEUX



Complète:

est/sont | le/la/les

Modèle: Paul est le frère de Jeanne.
~~Suzanne~~

1. Pierre est le mari de Lise.
   ~~Annette~~
2. Robert et Annette sont les parents de Françoise.
   ~~Gaston~~
3. Lise est la tante de Jeanne.
   ~~Suzanne~~
4. André et Paul sont les cousins de Richard.
   ~~Paul~~
5. ~~Robert~~ sont les enfants de Gaston et Marie Lemieux.
   Georges, Robert et Lise
6. André est le fils de Robert Lemieux.
   ~~Richard~~
7. Jeanne et Françoise sont les filles de Robert Lemieux.
   ~~Paul~~
8. Jeanne et Françoise sont les cousines de Jacques.
   ~~André et Paul~~

84. Fais 10 phrases:

Pierre Paquette 1. Georges Lemieux 2. Annette 3. Françoise et Jeanne 4. Gaston Lemieux 5. Jeanne 6. Marie Lemieux 7. Pierre et Lise Paquette 8. Georges et Robert 9. Annette et Lise 10. Richard et Jacques	est sont	la femme de Robert. le mari de Marie. la fille d'Annette. les femmes de Pierre et de Robert. les cousins de Françoise. les parents de Richard. le mari de Lise. les oncles de Suzanne. le fils de Marie. les sœurs d'André. la grand-mère de Paul.

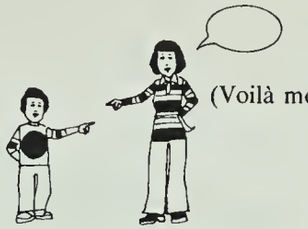
Modèle: Pierre Paquette est le mari de Lise.

1. Georges Lemieux est le fils de Marie.
2. Annette est la femme de Robert.
3. Françoise et Jeanne sont les soeurs d'André.
4. Gaston Lemieux est le mari de Marie.

5. Jeanne est la fille d'Annette.
6. Marie Lemieux est la grand-mère de Paul.
7. Pierre et Lise Paquette sont les parents de Richard.
8. Georges et Robert sont les oncles de Suzanne.
9. Annette et Lise sont les femmes de Pierre et de Robert.
10. Richard et Jacques sont les cousins de Françoise.

87. Qui parle?

Modèle:



(Voilà mon cousin.)

ANDRÉ ANNE

1.  

2.  

3.  

4.  

ANDRÉ ANNE

5.  

6.  

7.  

8.  

9.  

10.  

EXCURSION 15

La famille Gagnon

A. **Lis et complète le diagramme:**

1. Louis Gagnon est le père de Charles, de Colette et de Marc.
   Claire est la femme de Louis.

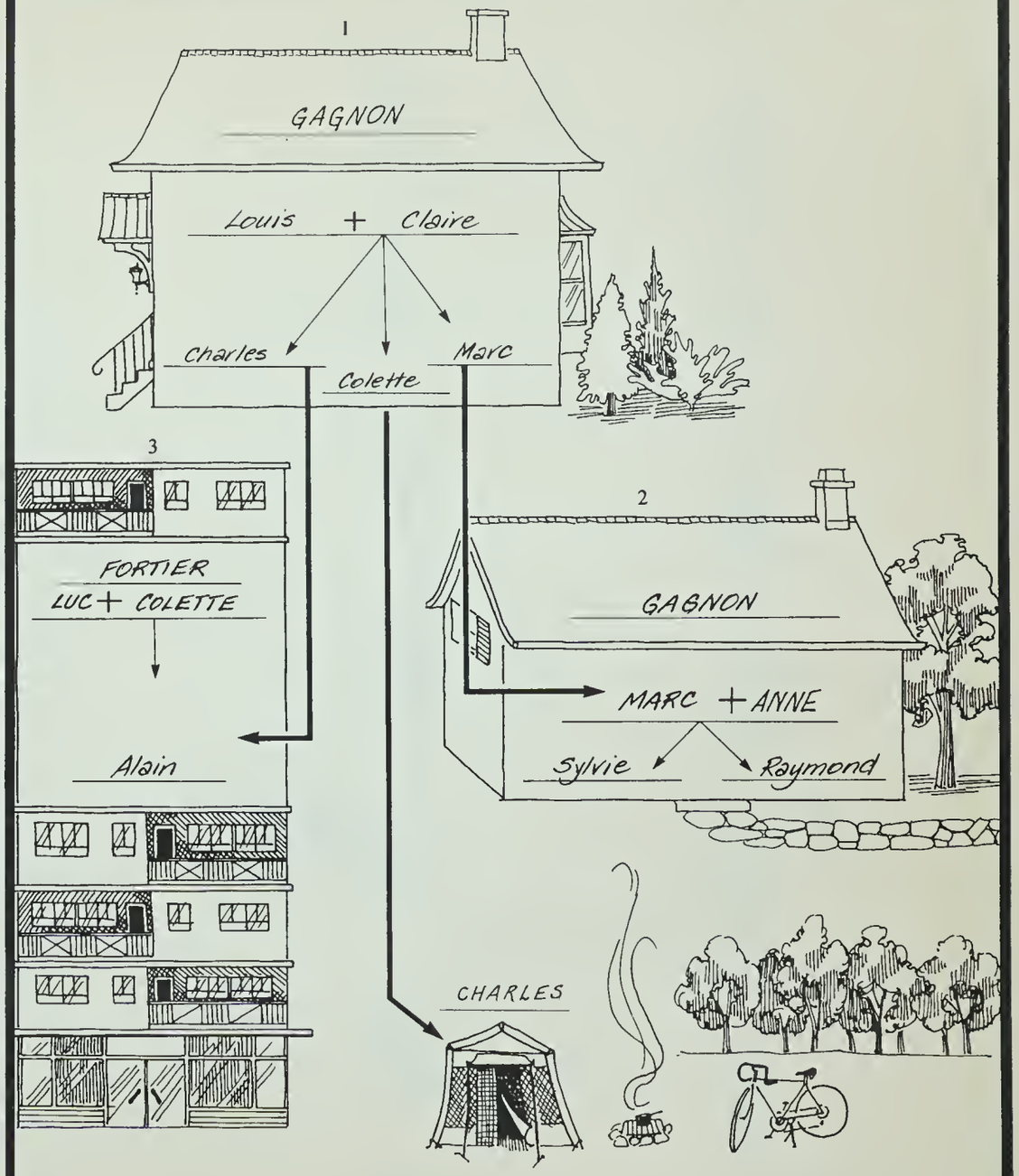
2. La femme de Marc Gagnon s'appelle Anne.
   La fille de Marc et Anne s'appelle Sylvie.
   Raymond est le frère de Sylvie.

3. La fille de Louis et Claire Gagnon s'appelle Madame Fortier.
   Son mari s'appelle Luc Fortier.
   Le petit cousin de Sylvie et de Raymond s'appelle Alain.

B. **Complète:**

1. a) Charles est le frère de Colette et de Marc.
   b) Charles est le fils de Louis et Claire Gagnon.
   c) Charles est l'oncle de Sylvie, de Raymond et d'Alain.
   d) Il s'appelle Charles Gagnon.

2. a) Sylvie est la fille de Marc et Anne.
   b) Sylvie est la cousine d'Alain.
   c) Colette est la tante de Sylvie.
   d) Les grands-parents de Sylvie s'appellent Louis et Claire Gagnon.



C. LES MEMBRES DE MA FAMILLE

Fais un diagramme des membres de ta famille.

Sixième étape

Françoise Lemieux présente sa famille

90. Phonétique:

Modèle: X

1. X 3. ✓ 5. X 7. ✓

2. X 4. ✓ 6. ✓ 8. X

EXCURSION 16

ANOTHER FAMILY QUIZ

Français ou Québécois?

Did you try the family quiz at the end of Étape 4? Here are ten more French names to think about. All you have to do this time is put a check mark beside the names of the French from Quebec, and an "X" beside those who are French from France.

Here are two models: ☑ Sir Wilfrid Laurier
☒ Napoléon Bonaparte

Now let's try the quiz.

☒ Maurice Chevalier
☑ Le Cardinal Léger
☒ Le Cardinal de Richelieu
☒ Pierre Cardin
☑ Madeleine de Verchères
☑ Madame Jehane Benoît
☑ Geneviève Bujold
☒ Brigitte Bardot
☑ René Simard
☒ Jacques Cousteau

After this quiz has been discussed in class, your daughter or son will give you your score and help you to correct any mistakes you may have made.



Madeleine de Verchères



Jacques Cousteau



Geneviève Bujold



Mme. Benoît



René Simard



Le Cardinal Léger



Pierre Cardin



Le Cardinal de Richelieu



Brigitte Bardot



Maurice Chevalier

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